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Bach, Johann Sebastian
Kunst der Fuge

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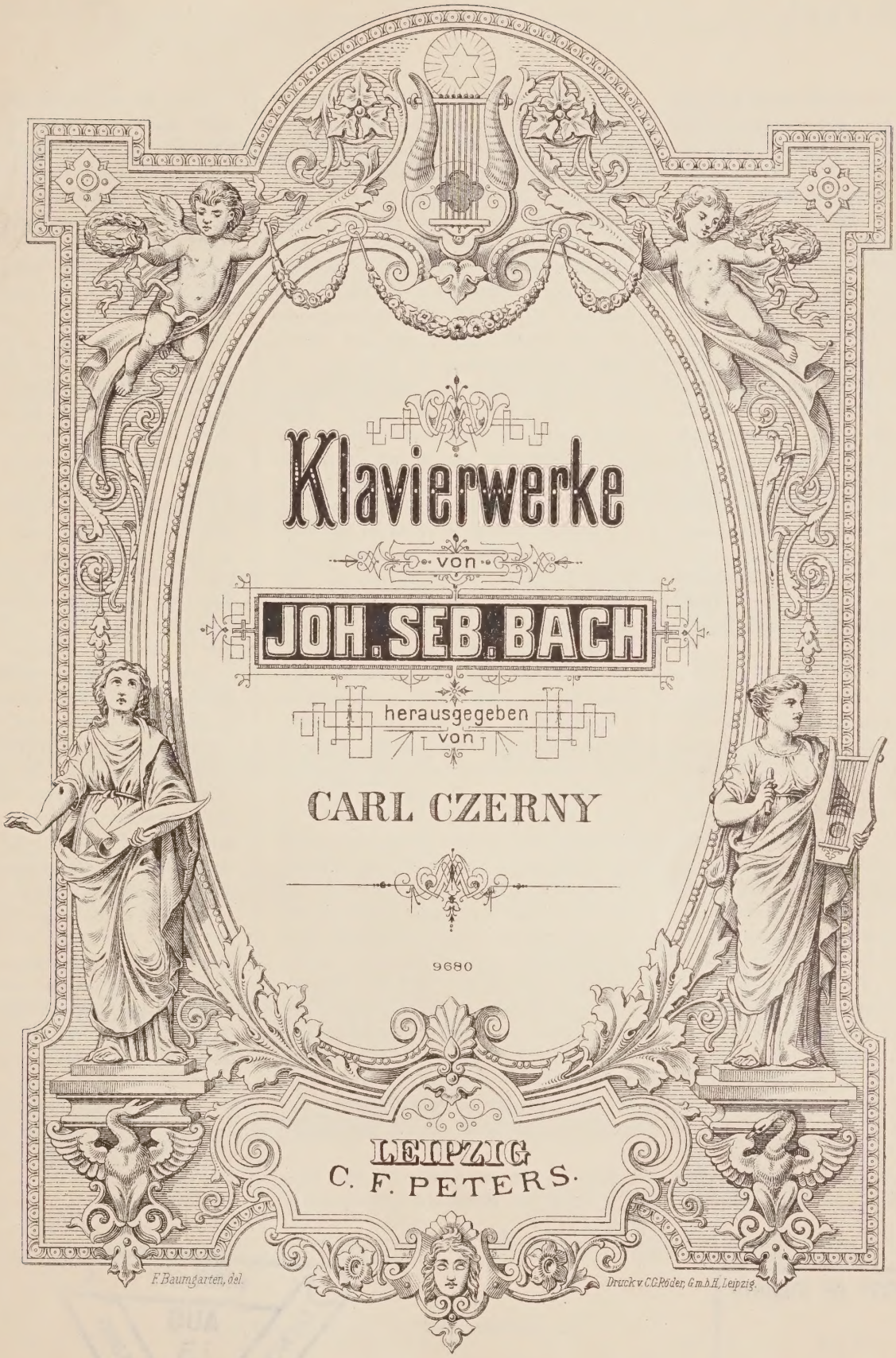
EDITION PETERS
No. 218

BACH

Kunst der Fuge

(Czerny)



Klavierwerke

von

JOH. SEB. BACH

herausgegeben von

CARL CZERNY

9680

LEIPZIG
C. F. PETERS.

F. Baumgarten, del.

Druck v. C.G. Röder, G.m.b.H., Leipzig.

Vorwort.

Johann Sebastian Bach's Kunst der Fuge, dieses einzige, bis jetzt noch unübertroffene Produkt harmonischen Scharfsinnes, worin alle Arten der Kontrapunkte und Kanons über ein und dasselbe Thema enthalten sind – ist das letzte, eigenhändig niedergeschriebene Werk des grossen Meisters. Eine gefährliche Augenkrankheit, die auch seinen Tod beschleunigte, verhinderte ihn jedoch an der gänzlichen Vollendung desselben. Daher ist die letzte Fuge (Pag. 74), welche 3 Themata enthält, wovon das dritte die Buchstaben seines Namens in b, a, c, h, hören lässt, unvollständig geblieben. Ferner hatte Bach noch die ausserordentliche, aber leider nicht ausgeführte Idee, sein grosses Werk mit einer Fuge zu beendigen, welche sogar 4 Themata enthalten, nachher in allen 4 Stimmen umgekehrt werden, und somit, als das eminenteste Meisterstück, den Schlussstein zur **Kunst der Fuge** bilden sollte. *(Siehe Forkel, Bach's Leben, Pag. 52-54.)*

In der allerersten, Anno 1752, also zwei Jahre nach dem Tode des Verfassers, erschienenen Ausgabe, war der vierstimmige Choral: „Wenn wir in höchsten Nöten sein" als Anhang beigegeben, der sich auch in manchen älteren Handschriften noch befindet. Diesen Choral hat Bach, wenige Tage vor seinem Ende, bei völliger Blindheit, seinem Schwiegersohne Altnikol in die Feder diktiert, und nachher wurde derselbe, gleichsam als Entschädigung wegen der unvollendet gebliebenen letzten Fuge, dem Werke beigefügt. Hieraus mag die Meinung entstanden sein, dass genannter Choral auch zur **Kunst der Fuge** gehöre, was aber durchaus nicht anzunehmen ist, weil er mit dem Plane dieses Werkes in keinerlei Verbindung steht. Der Choral ist deshalb in dieser Ausgabe nicht mit aufgenommen, sondern in dem, die Choräle enthaltenden Orgel-Bande (Ed. P. Nº 246) erschienen.

Preface.

Johann Sebastian Bach's Art of Fugue, this hitherto unsurpassed, unique product of harmonic ingenuity – containing every kind of counterpoint and canon in one and the same theme – is the last work which the great master wrote down with his own hand. A serious eye-disease prevented him, however, from quite completing the work, and hastened his death. This accounts for the noncompletion of the last fugue (page 74) consisting of 3 themes, in the last of which the letters spelling his name are heard in b, a, c, h. Bach also conceived, but never carried out, the unexampled idea of concluding his great work with a fugue which was to contain no fewer than 4 themes, all 4 parts of which were to be inverted and thus, as the most eminent masterpiece to form the key-stone to the* **Art of Fugue** (cf. Forkel, Life of Bach, pp. 52-54).

The first edition of all, which appeared in the year 1752, i.e. two years after the author's death, contained, as a supplement, the four-part hymn-tune: „When we must suffer deepest woe" which is still to be found in some of the early manuscripts. This hymn-tune Bach dictated a few days before he died, when he was completely blind, into the pen of his son-in-law Altnikol, and it was afterwards added to the work as a sort of compensation for the incompleted last fugue. This may have given rise to the idea that said hymn-tune belongs to the **Art of Fugue,** *which is, however, highly improbable as it shows no relation to, or connection whatever with, the plan of the work, for which reason the hymn-tune does not appear in this edition, but in the Organ-book (Ed. P. Nº 246).*

*(h: *is the German letter for our note b, Tr. Note the German b corresponding to our be.)*

Préface.

L'art de la Fugue de Jean-Sebastien Bach, cette oeuvre unique par son ingéniosité et sa science harmoniques, où toutes les formes du contrepoint et du canon sont employées sur un motif unique, est le dernier ouvrage sorti de la plume de l'immortel maître. La grave affection de la vue qui devait hâter sa mort l'empêcha toutefois d'y mettre la dernière main et c'est ainsi que la dernière fugue (p. 74), avec les trois thèmes (dout le troisième figure les quatre lettres de son nom: b, a, c, h) est demeurée inachevée. Bach avait encore conçu l'idée, malheureusement demeurée à l'état de projet, de clôturer son ouvrage par une grande fugue à quatre thèmes, à renverser ensuite dans chacune des quatre parties, – morceau magistral qui aurait été le couronnement de l'**Art de la Fugue** *(v. FORKEL, Vie, talents et travaux de J. S. Bach, trad. par F. Grenier, p. 234).*

Dans la première édition, parue en 1752, c'est-à-dire deux ans après la mort de l'auteur, on avait ajouté, comme appendice, le choral „Quand nous sommes dans la suprême détresse", qui se retrouve également dans nombre de copies manuscrites antérieures. Ce choral, dicté par Bach mourant, complètement aveugle, à son gendre Altnikol, fut ajouté plus tard à l'ouvrage pour compenser l'état d'inachèvement de la dernière fugue. D'où sans doute cette opinion généralement accréditée que la pièce en question faisait partie de l'**Art de la Fugue,** – opinion inadmissible, car la piece n'offre aucune relation avec le plan général de l'ouvrage. C'est pourquoi le dit choral n'a pas été ajouté à notre édition; on le trouvera dans le recueil des chorals pour orgue (Edit. Peters Nº 246).

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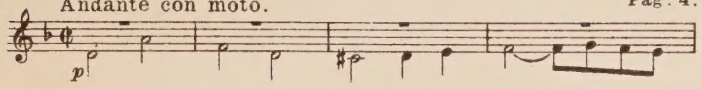
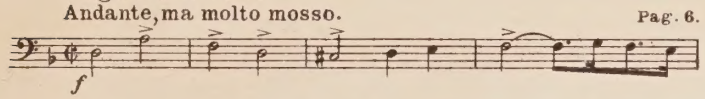
Inhalt.

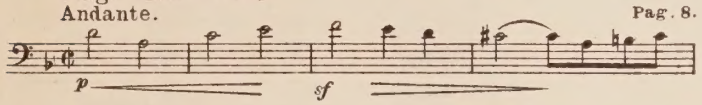
Fuga I a 4 voci.
Andante con moto. Pag. 4.



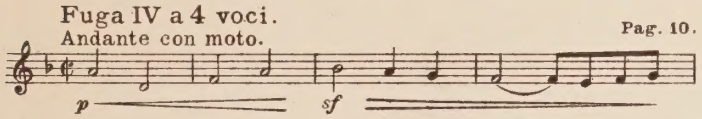
Fuga II a 4 voci.
Andante, ma molto mosso. Pag. 6.



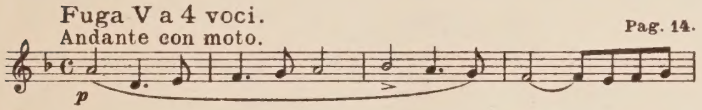
Fuga III a 4 voci.
Andante. Pag. 8.



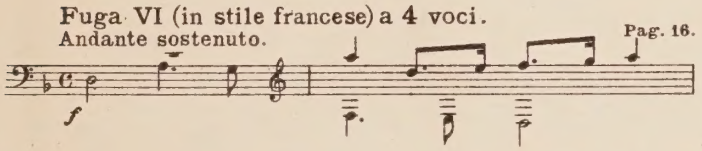
Fuga IV a 4 voci.
Andante con moto. Pag. 10.



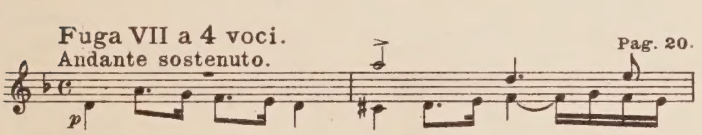
Fuga V a 4 voci.
Andante con moto. Pag. 14.



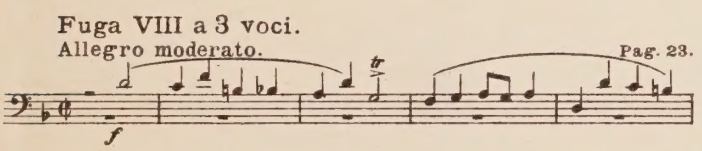
Fuga VI (in stile francese) a 4 voci.
Andante sostenuto. Pag. 16.



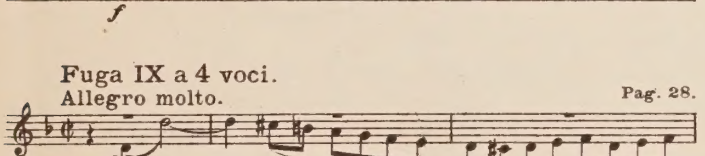
Fuga VII a 4 voci.
Andante sostenuto. Pag. 20.



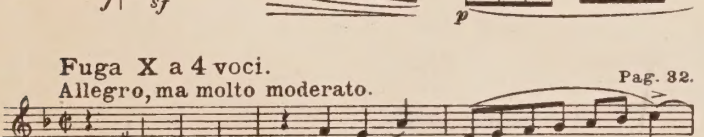
Fuga VIII a 3 voci.
Allegro moderato. Pag. 23.



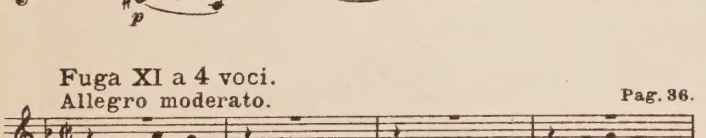
Fuga IX a 4 voci.
Allegro molto. Pag. 28.



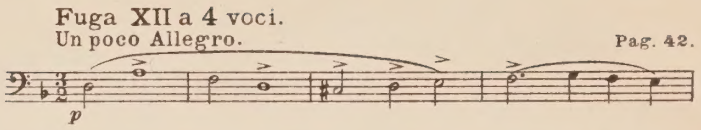
Fuga X a 4 voci.
Allegro, ma molto moderato. Pag. 32.



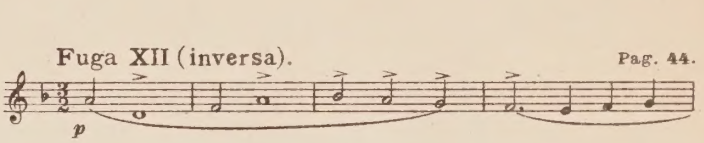
Fuga XI a 4 voci.
Allegro moderato. Pag. 36.



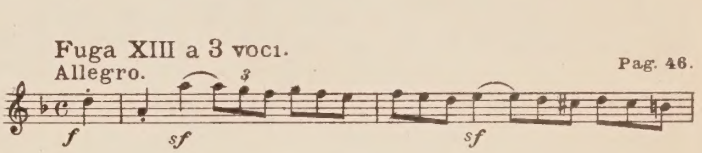
Fuga XII a 4 voci.
Un poco Allegro. Pag. 42.



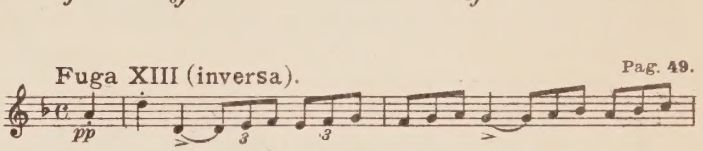
Fuga XII (inversa). Pag. 44.



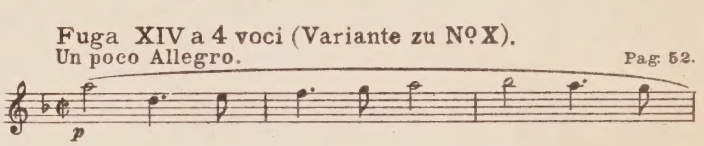
Fuga XIII a 3 voci.
Allegro. Pag. 46.



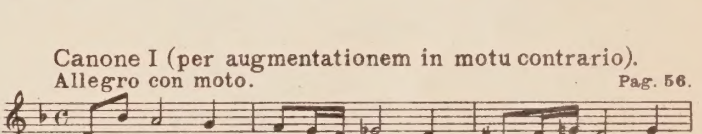
Fuga XIII (inversa). Pag. 49.



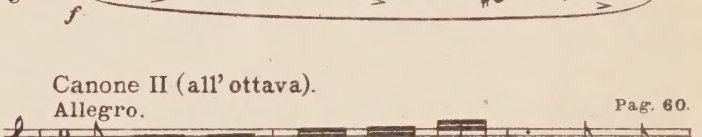
Fuga XIV a 4 voci (Variante zu Nº X).
Un poco Allegro. Pag. 52.



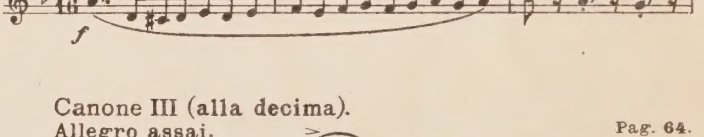
Canone I (per augmentationem in motu contrario).
Allegro con moto. Pag. 56.



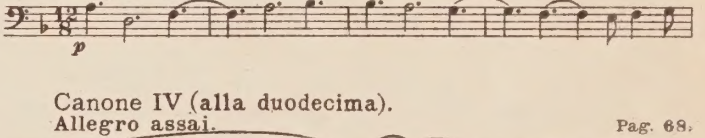
Canone II (all' ottava).
Allegro. Pag. 60.



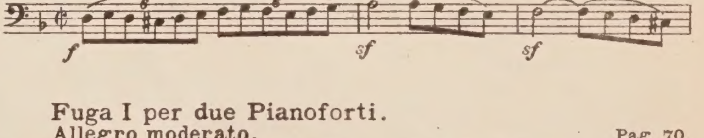
Canone III (alla decima).
Allegro assai. Pag. 64.



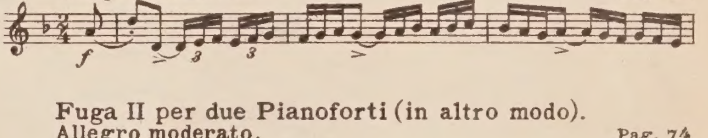
Canone IV (alla duodecima).
Allegro assai. Pag. 68.



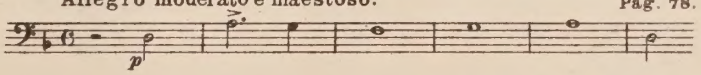
Fuga I per due Pianoforti.
Allegro moderato. Pag. 70.



Fuga II per due Pianoforti (in altro modo).
Allegro moderato. Pag. 74



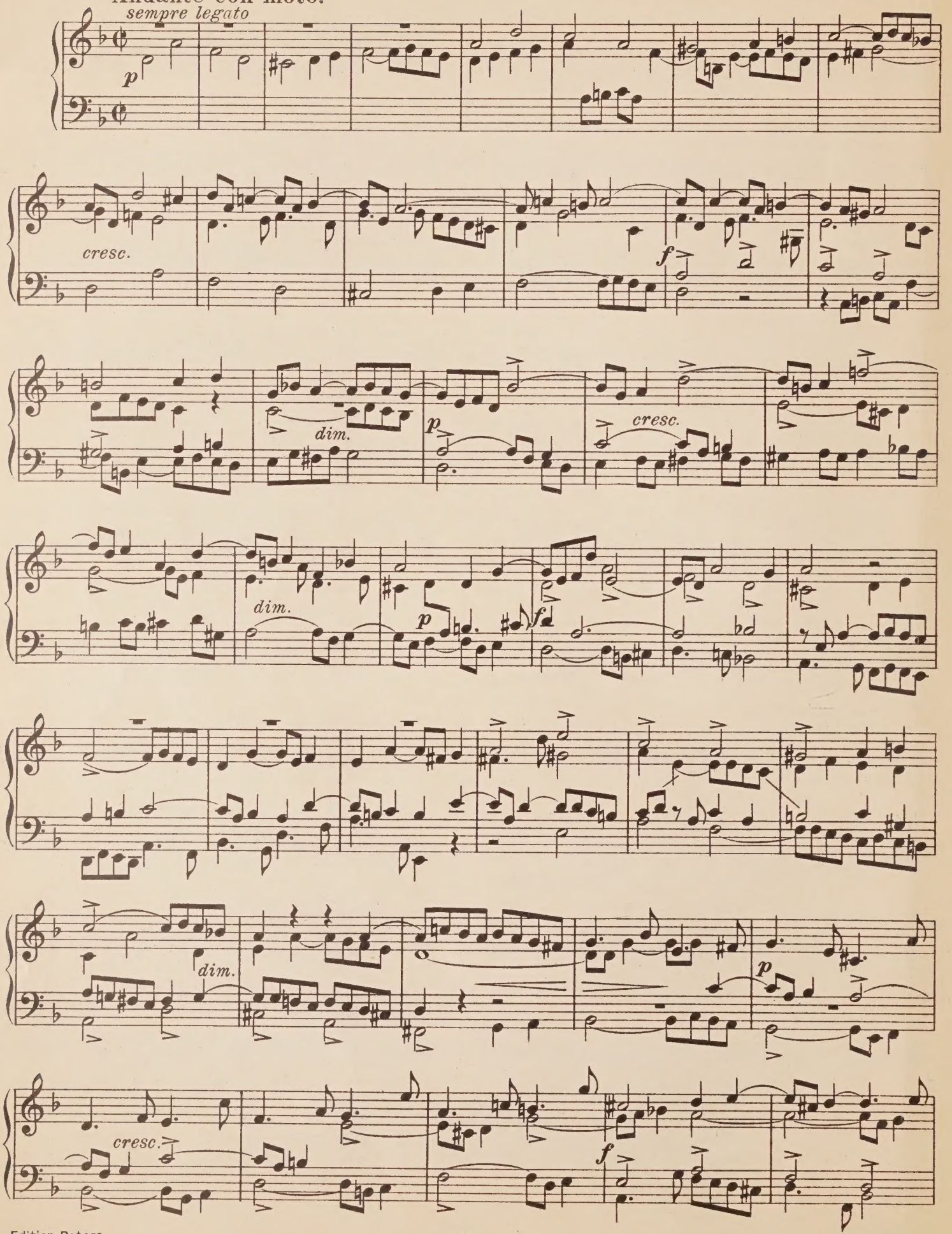
Fuga XV a tre soggetti ed a 4 voci.
Allegro moderato e maestoso. Pag. 78.

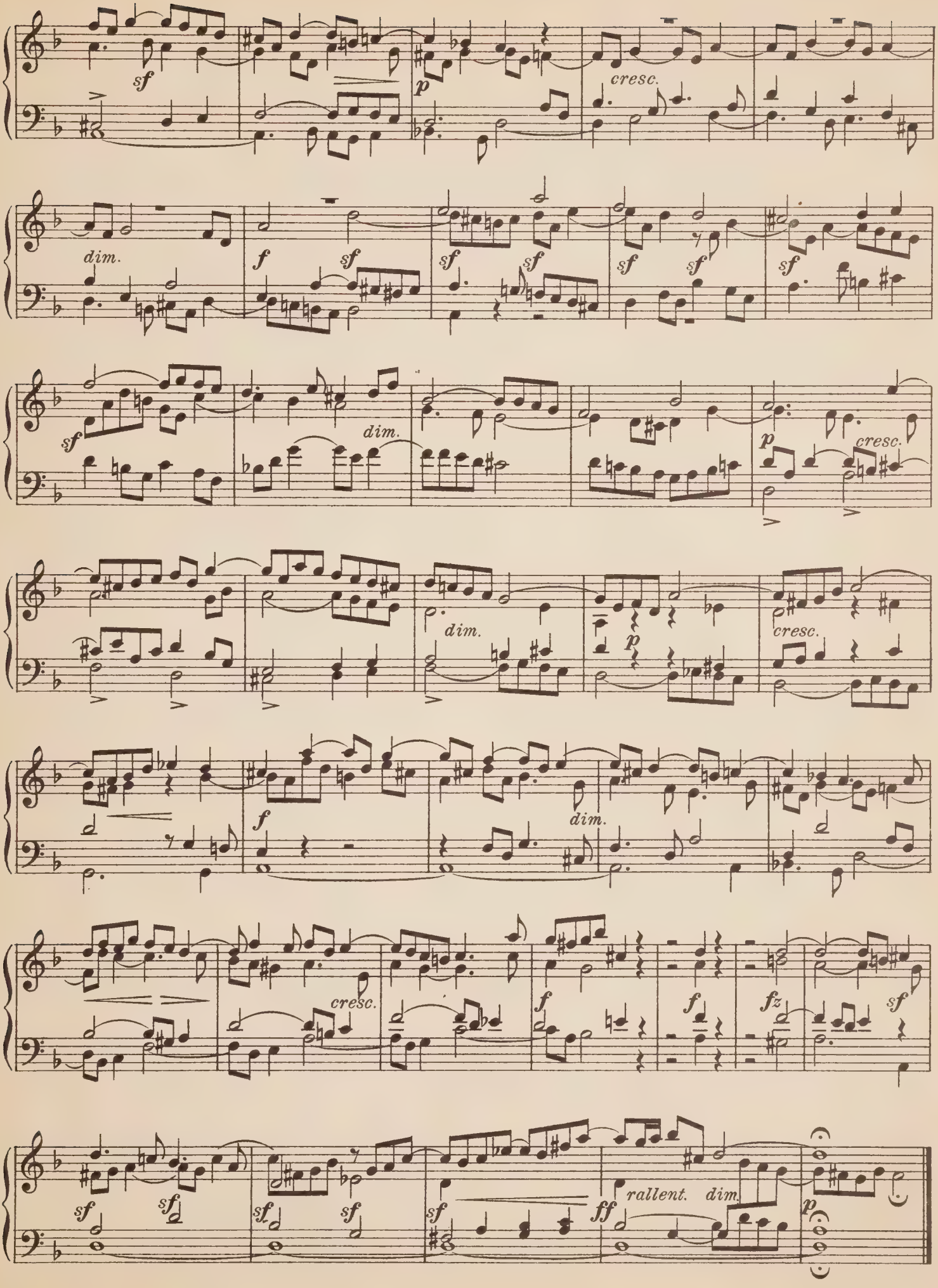


FUGA I

a 4 voci.

Andante con moto. J. S. Bach.

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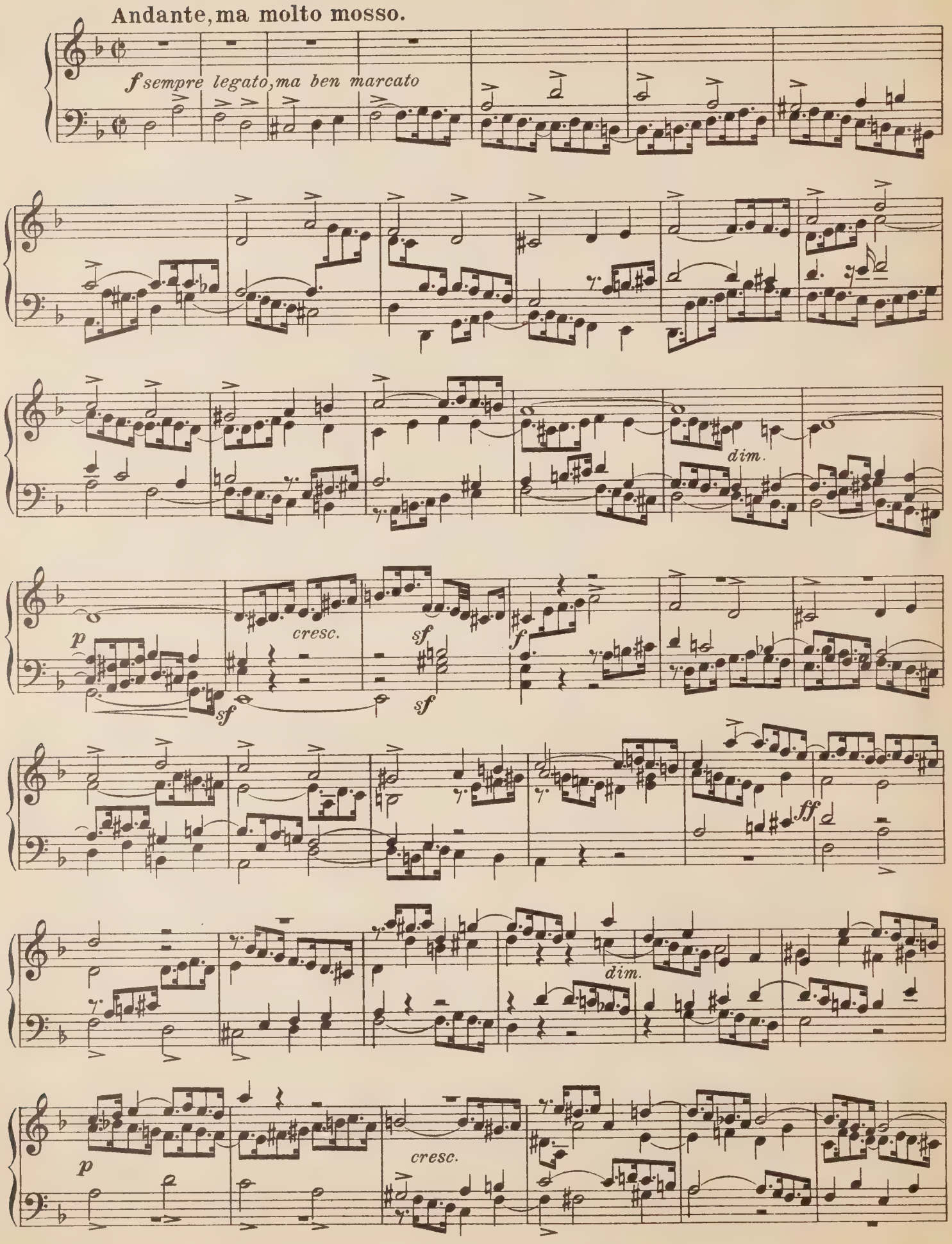

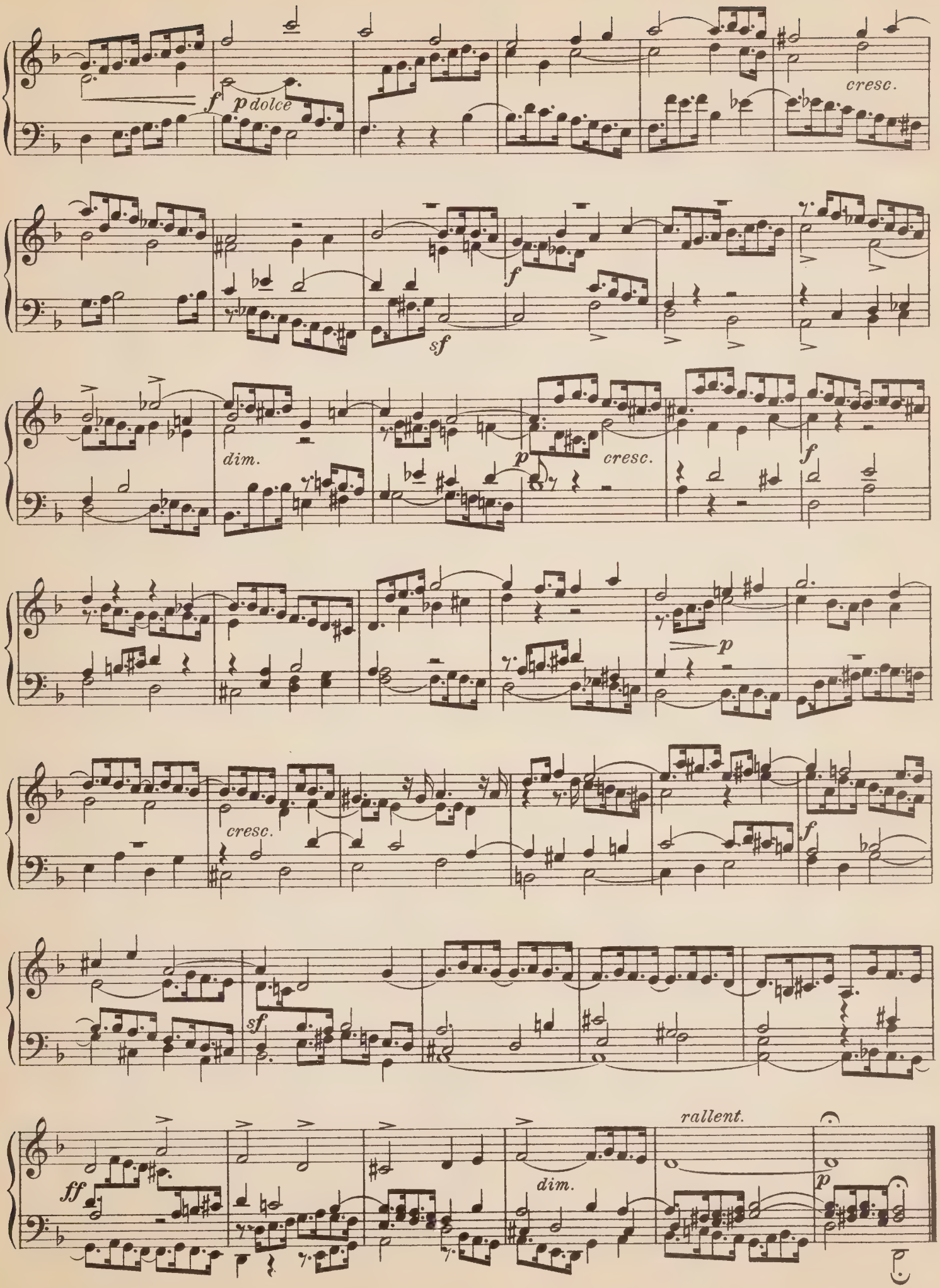
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FUGA III

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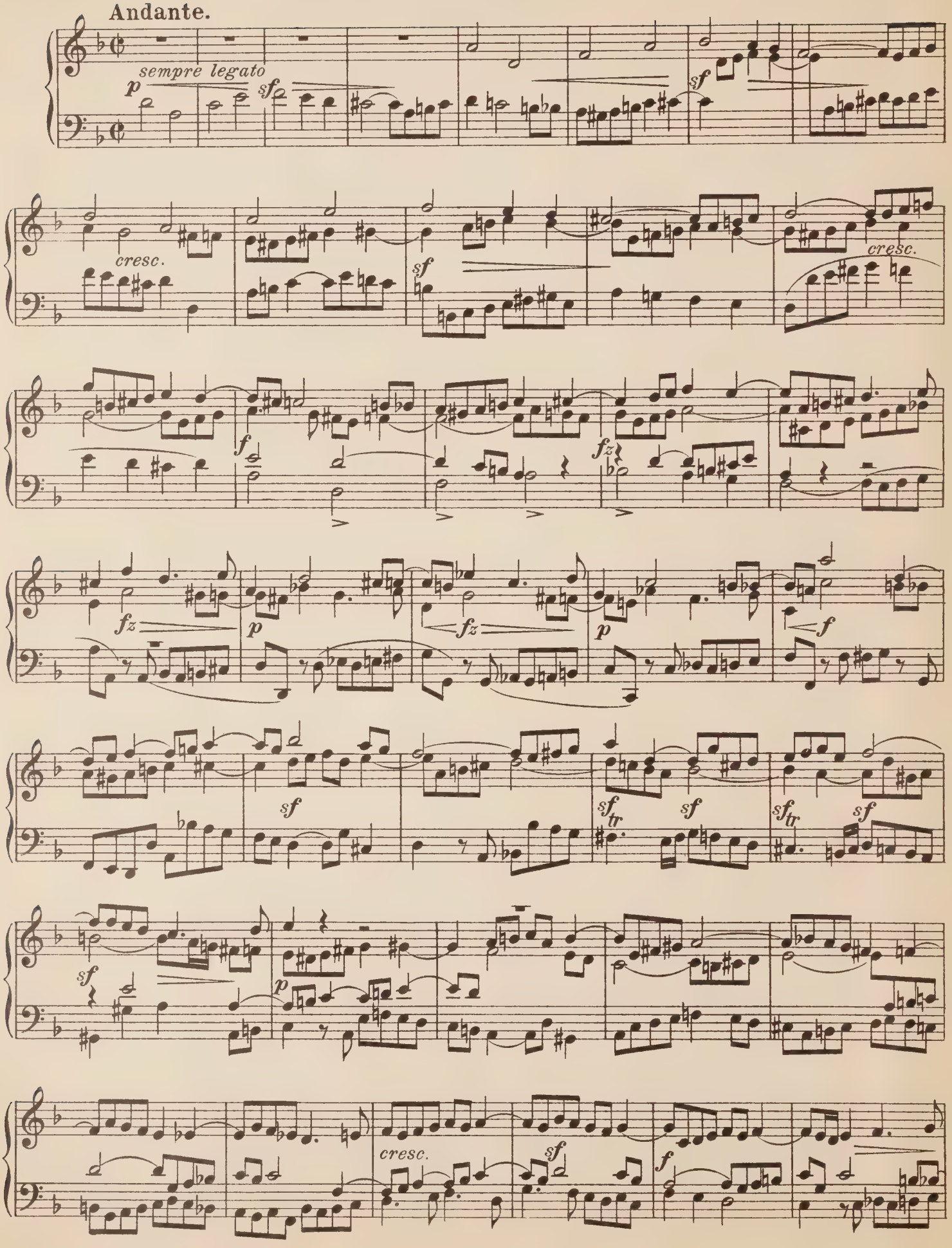

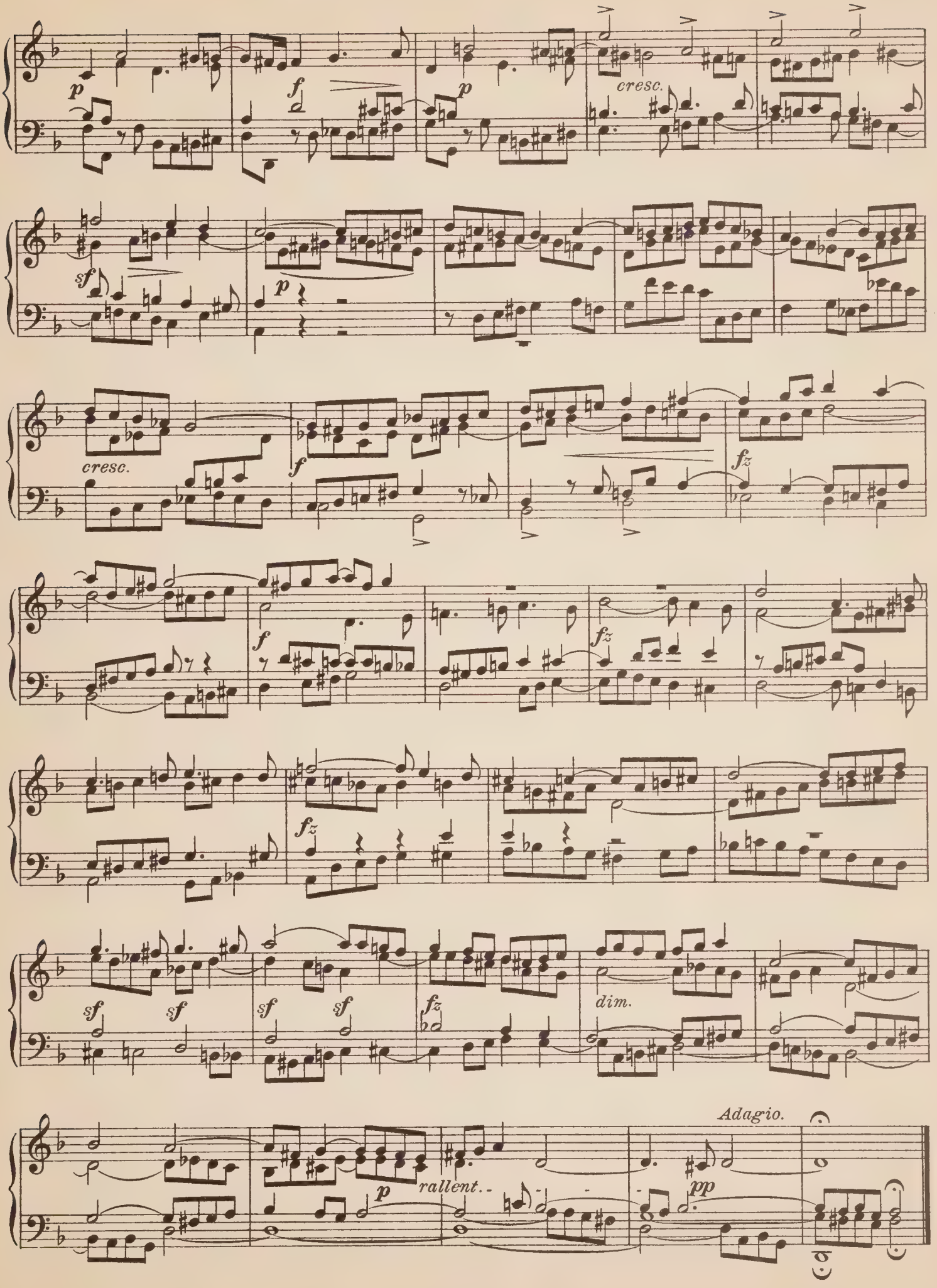
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FUGA IV

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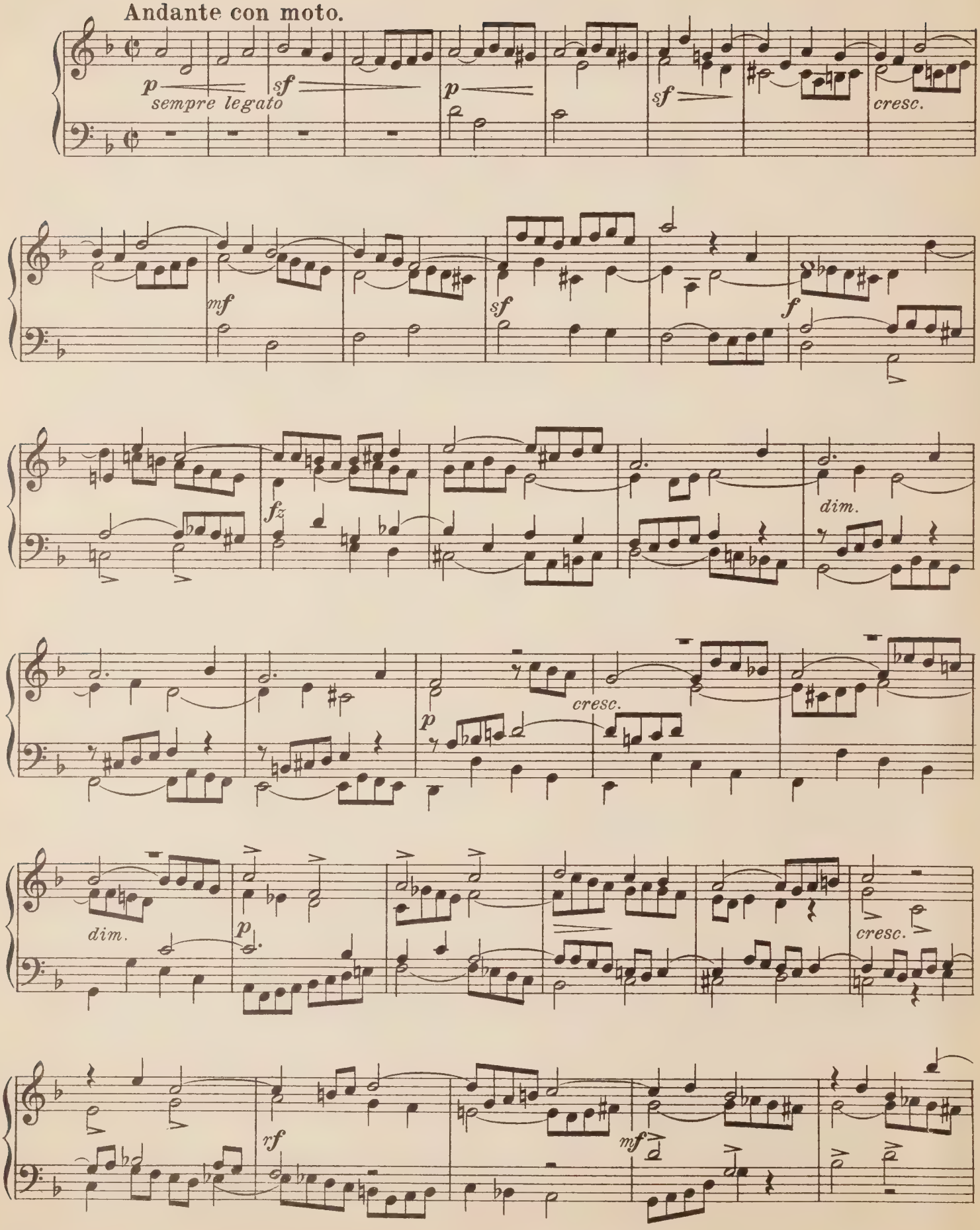

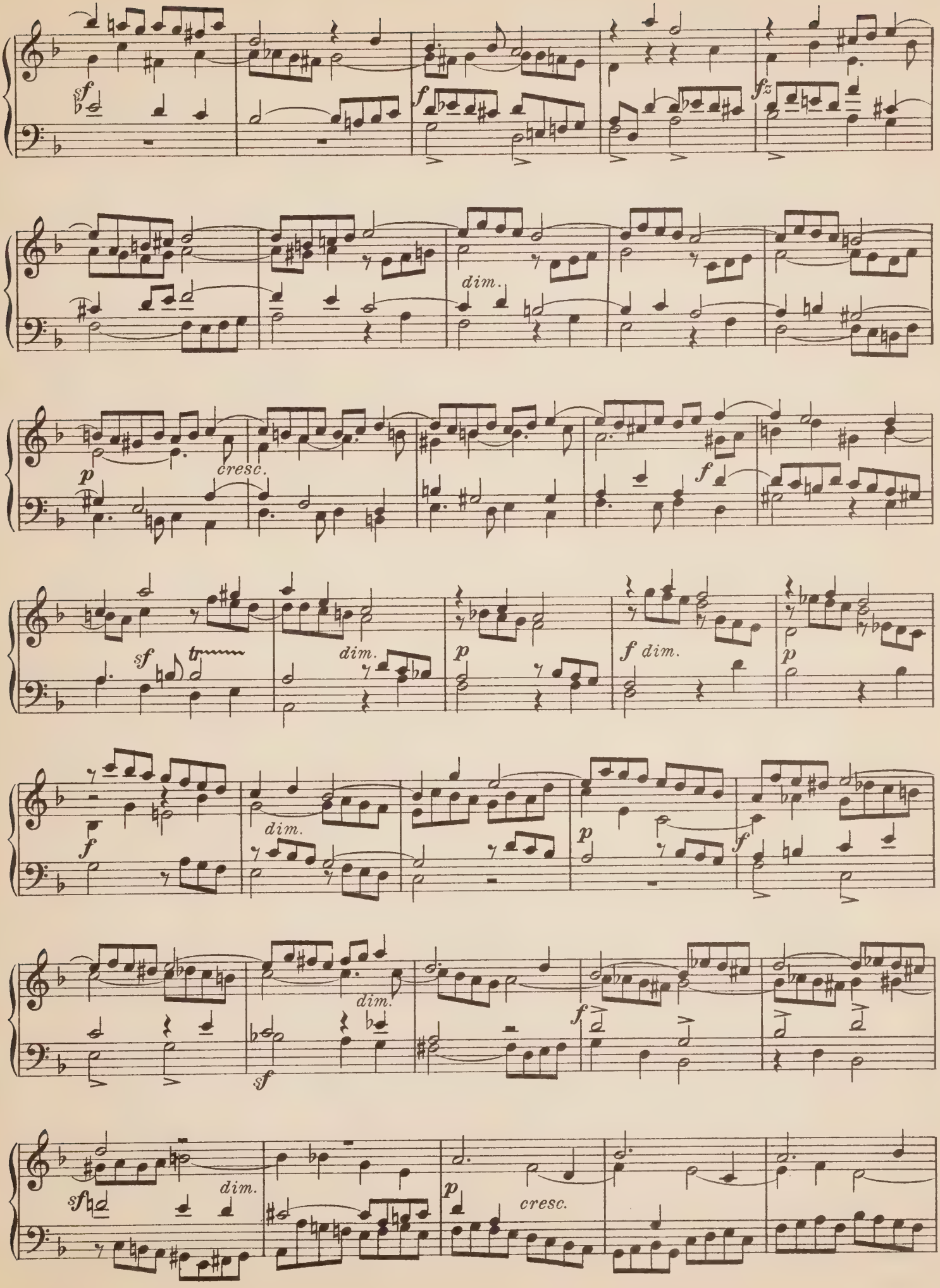
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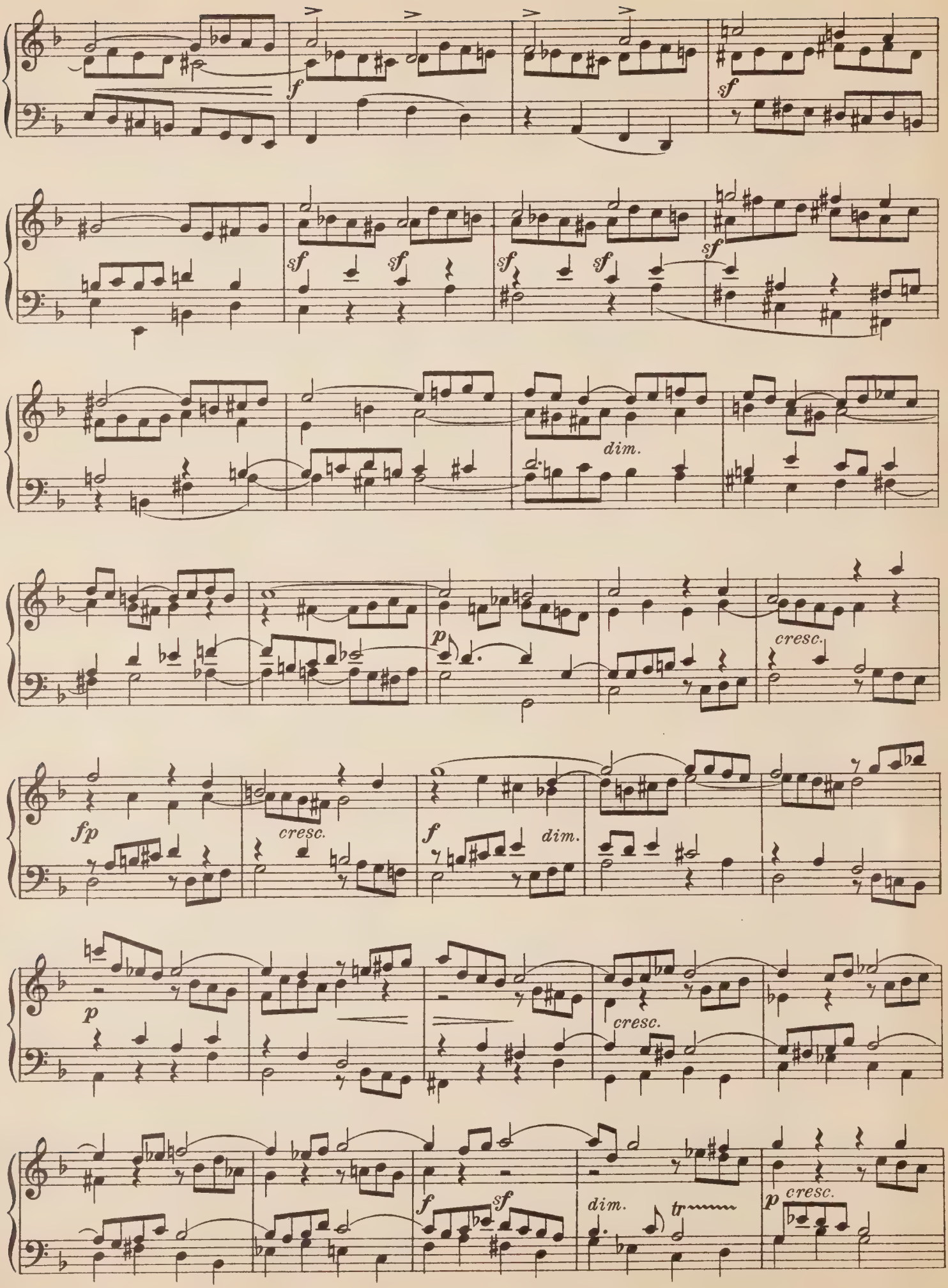
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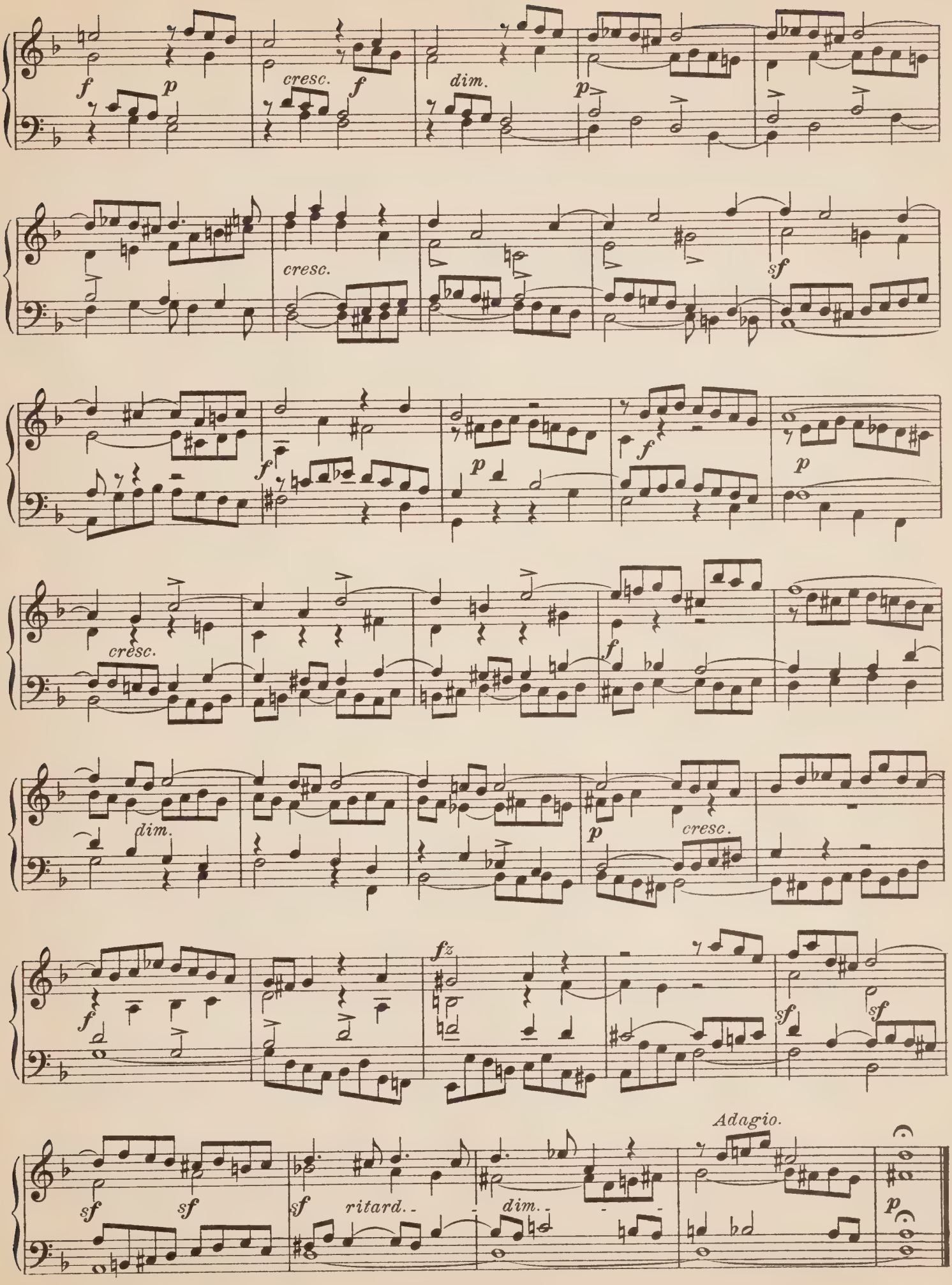
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FUGA V

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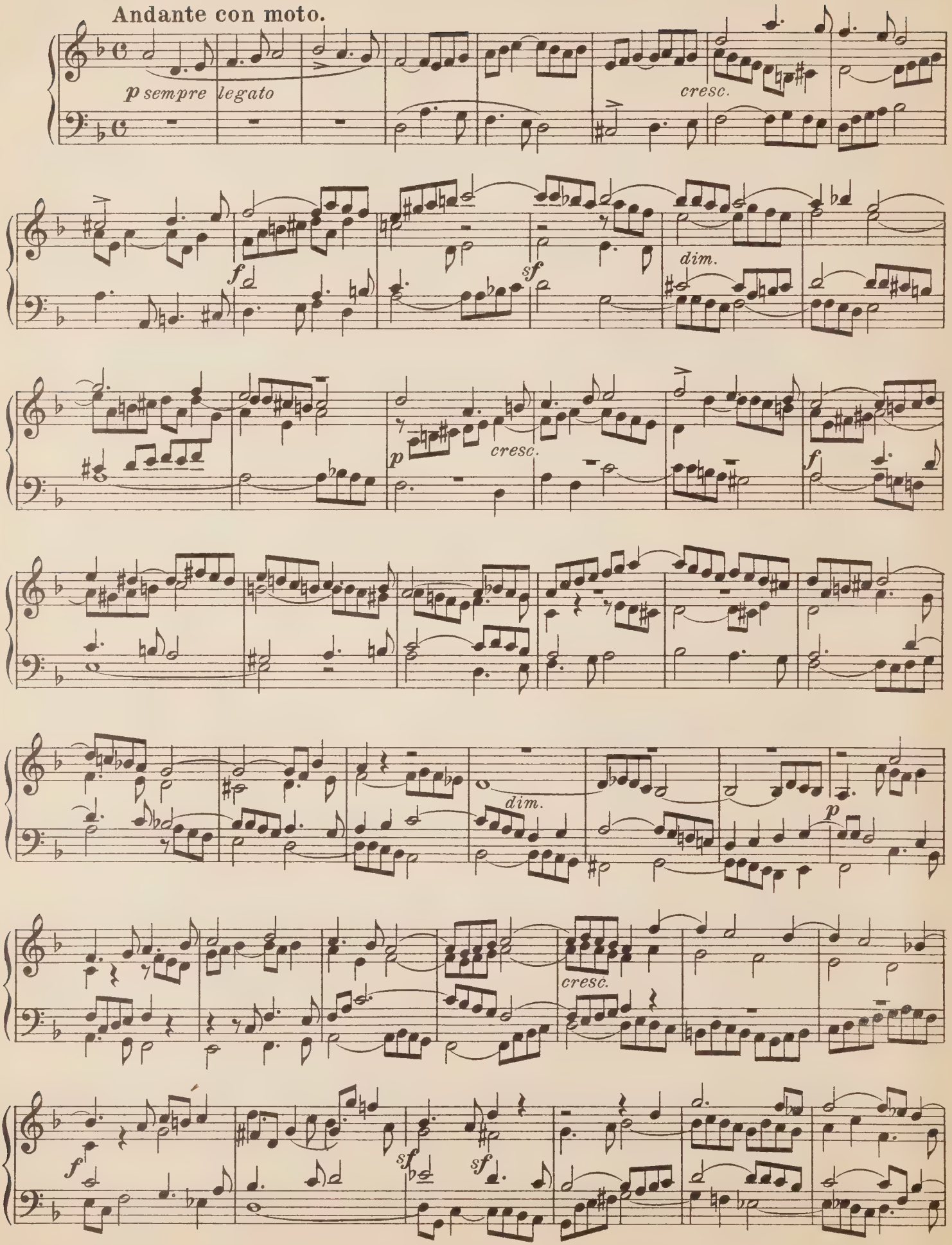

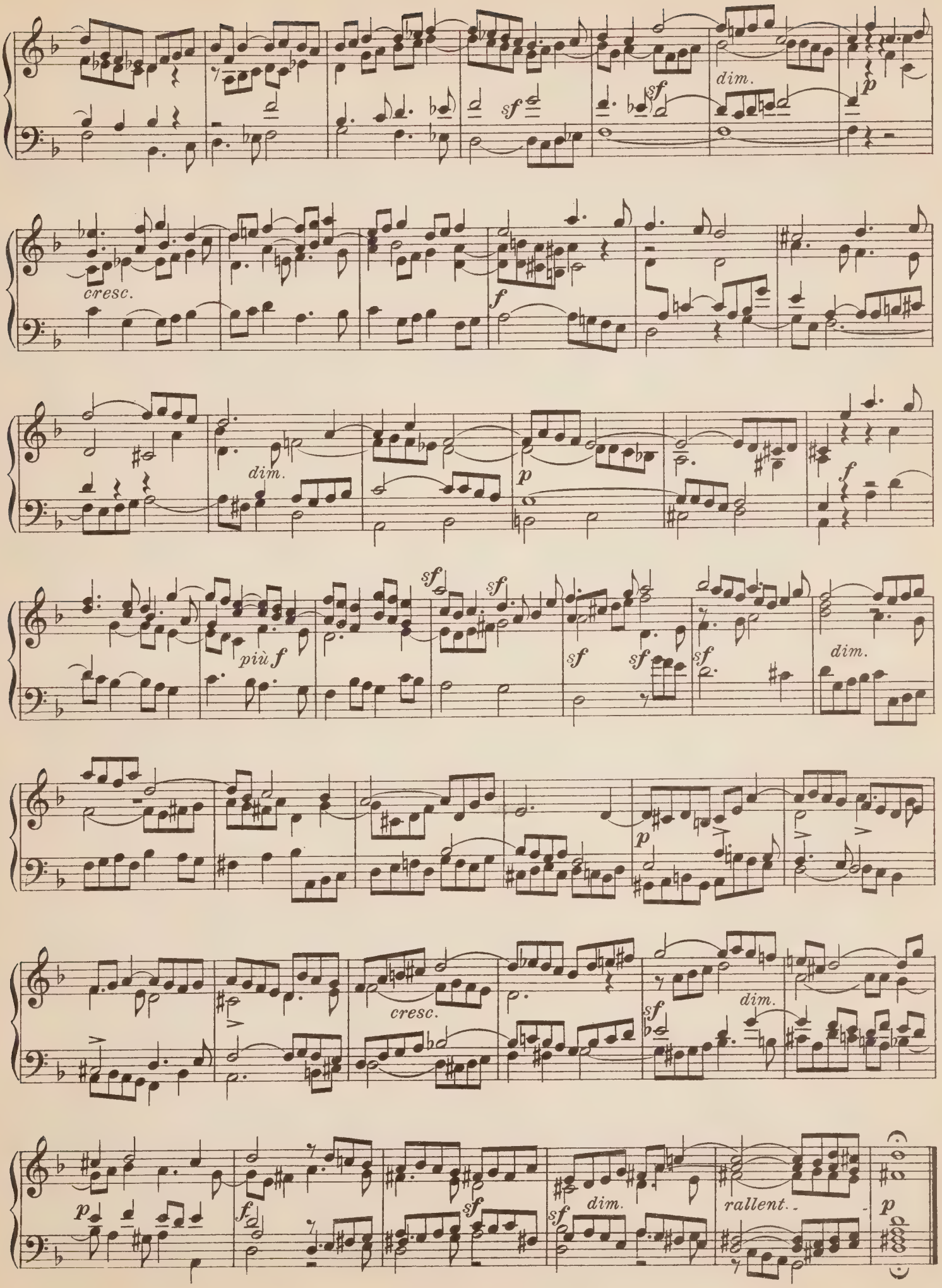
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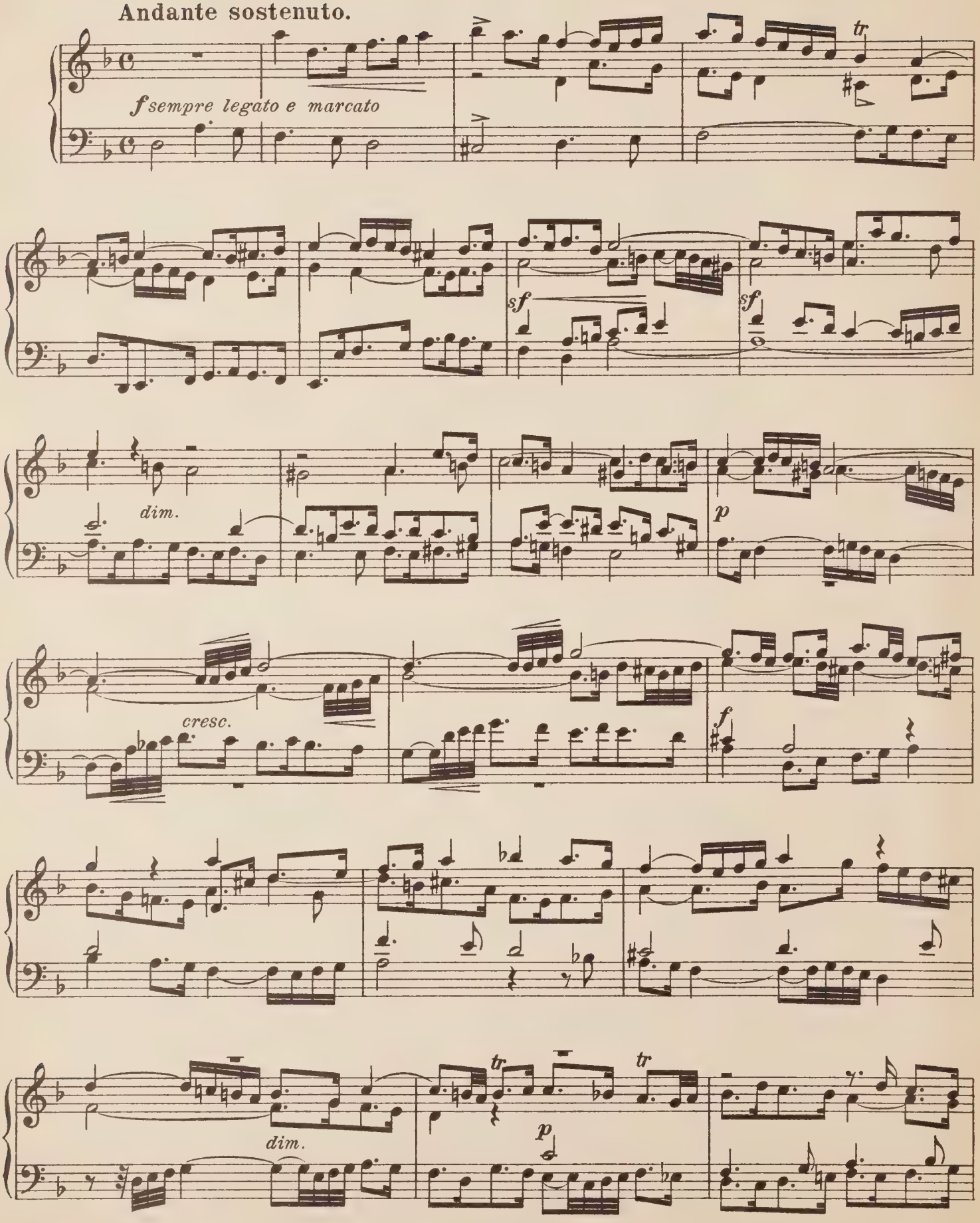
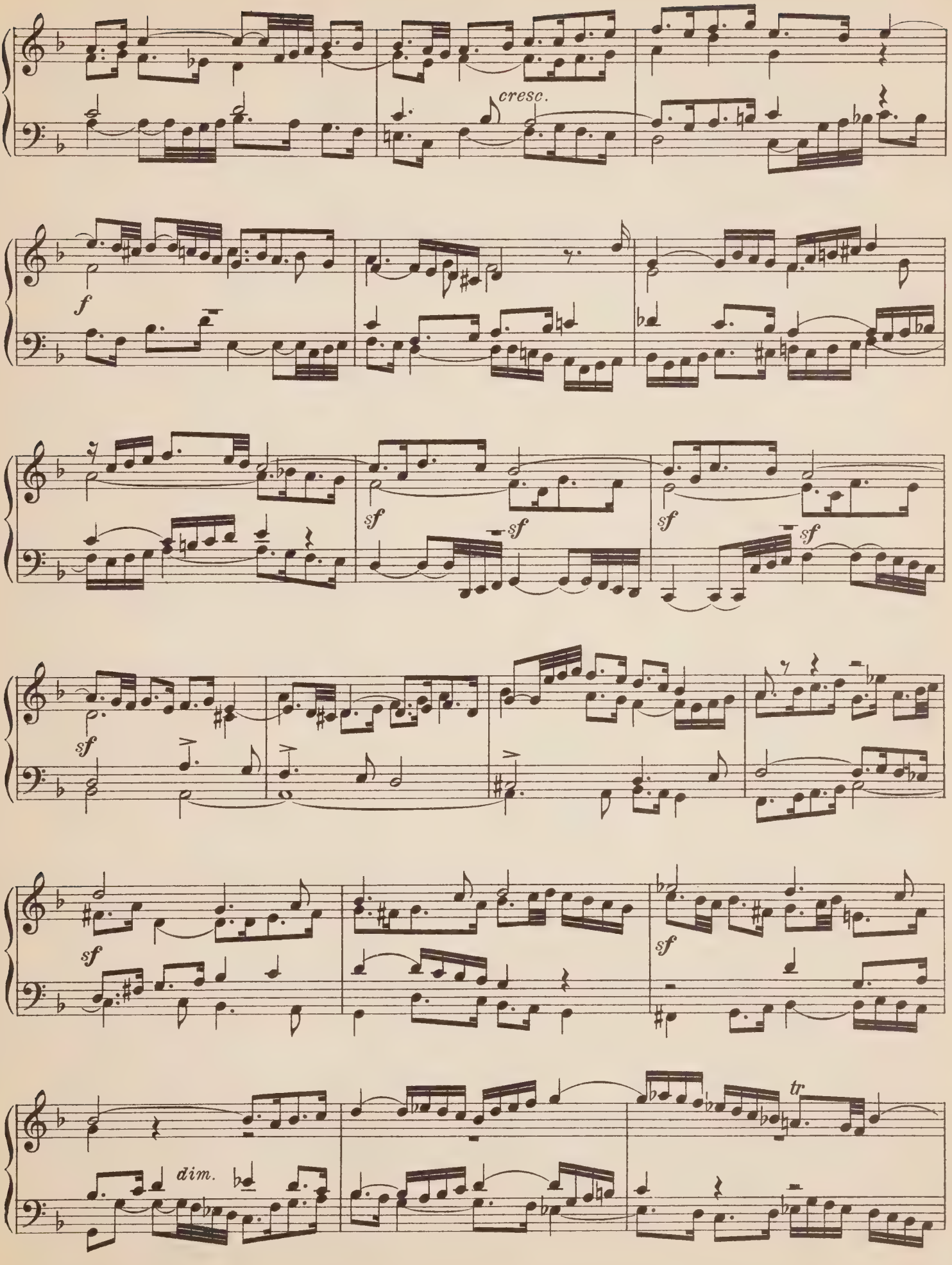
f
dim.
p
f
più f
sf
sf
sf
sf
sf
dim.
p
cresc.
sf
dim.
p
f
sf
dim.
sf
rallent.
p

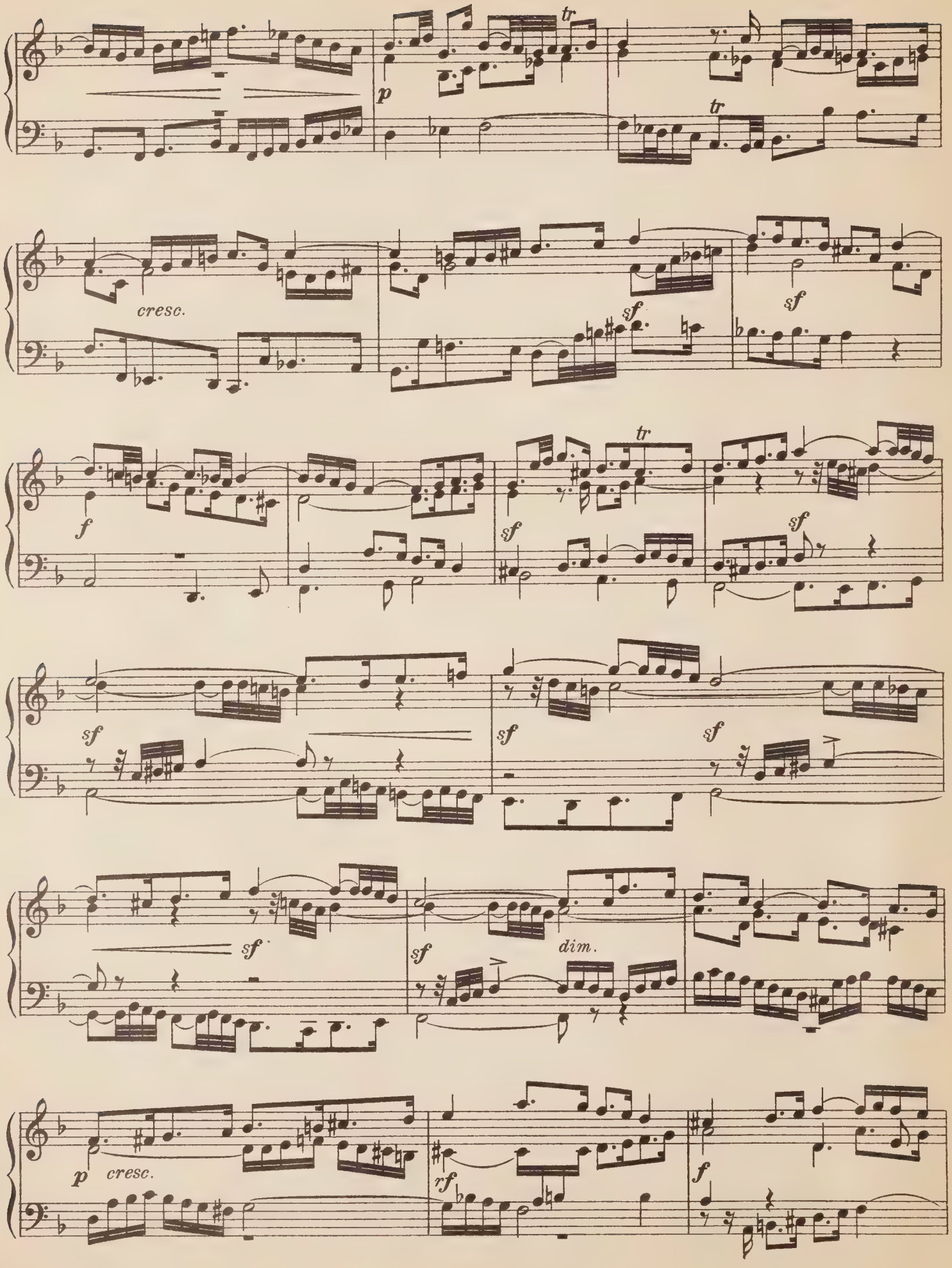
FUGA VI

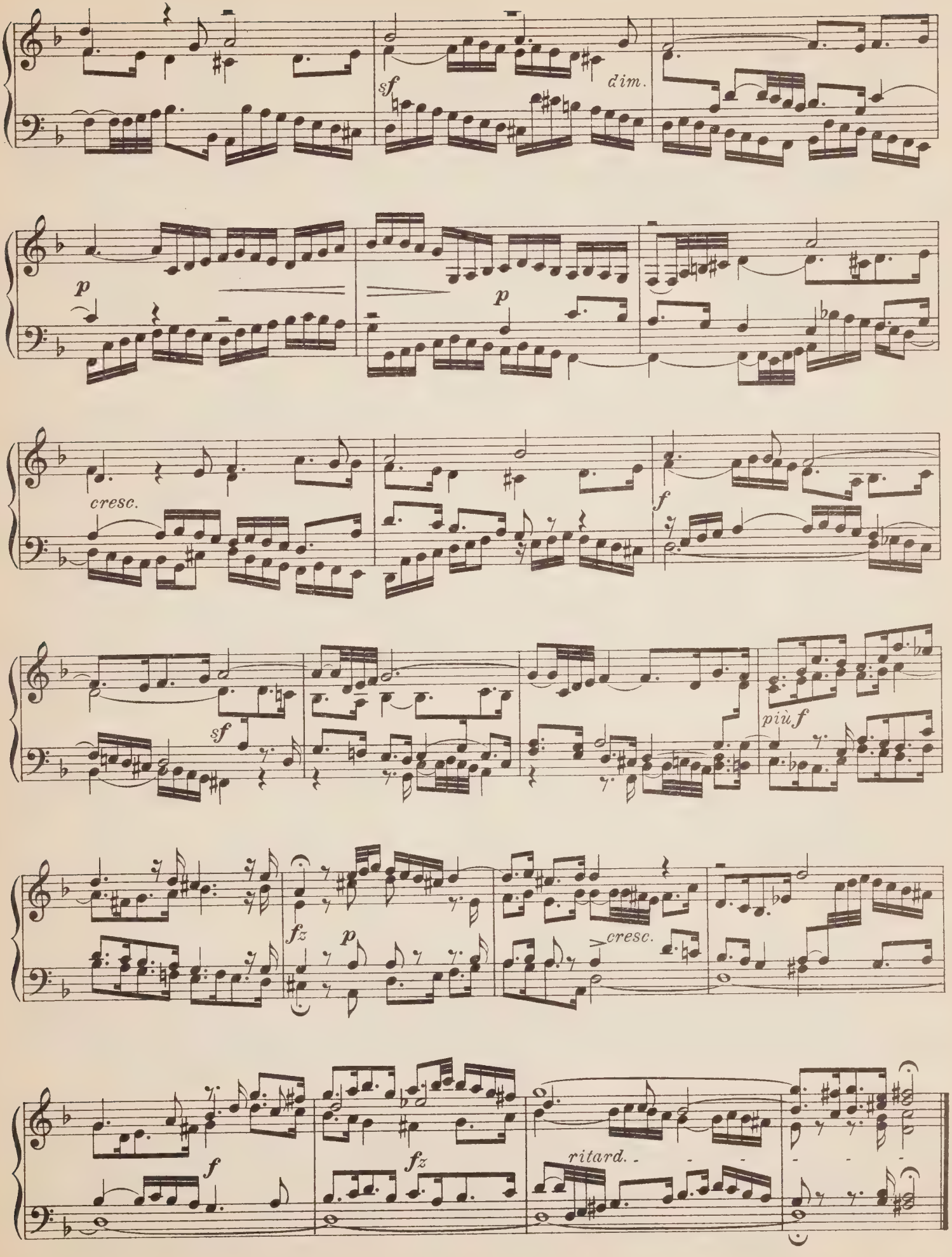
(in stile francese)

a 4 voci.



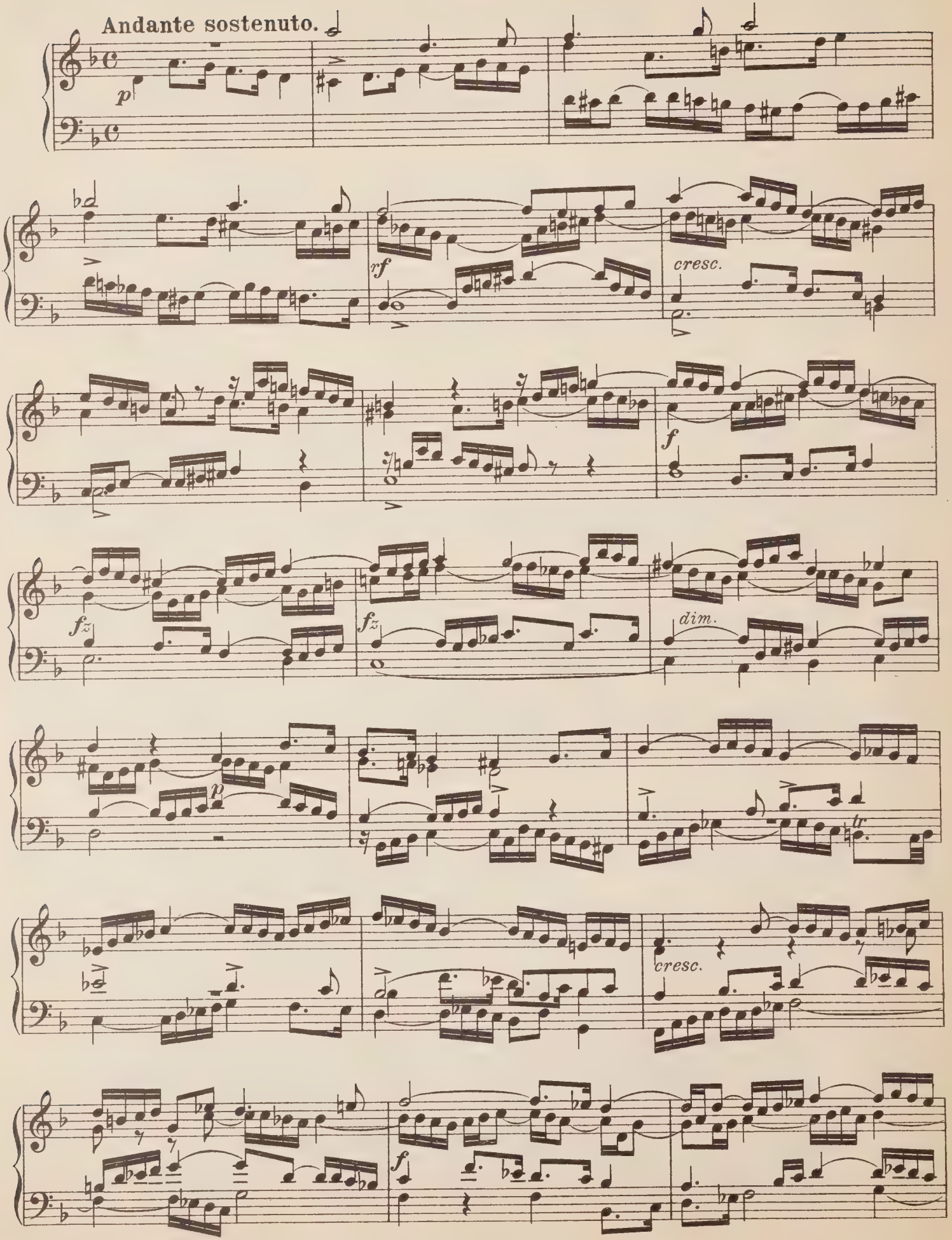

cresc.
f
sf
sf
sf
sf
sf
sf
sf
dim.
tr

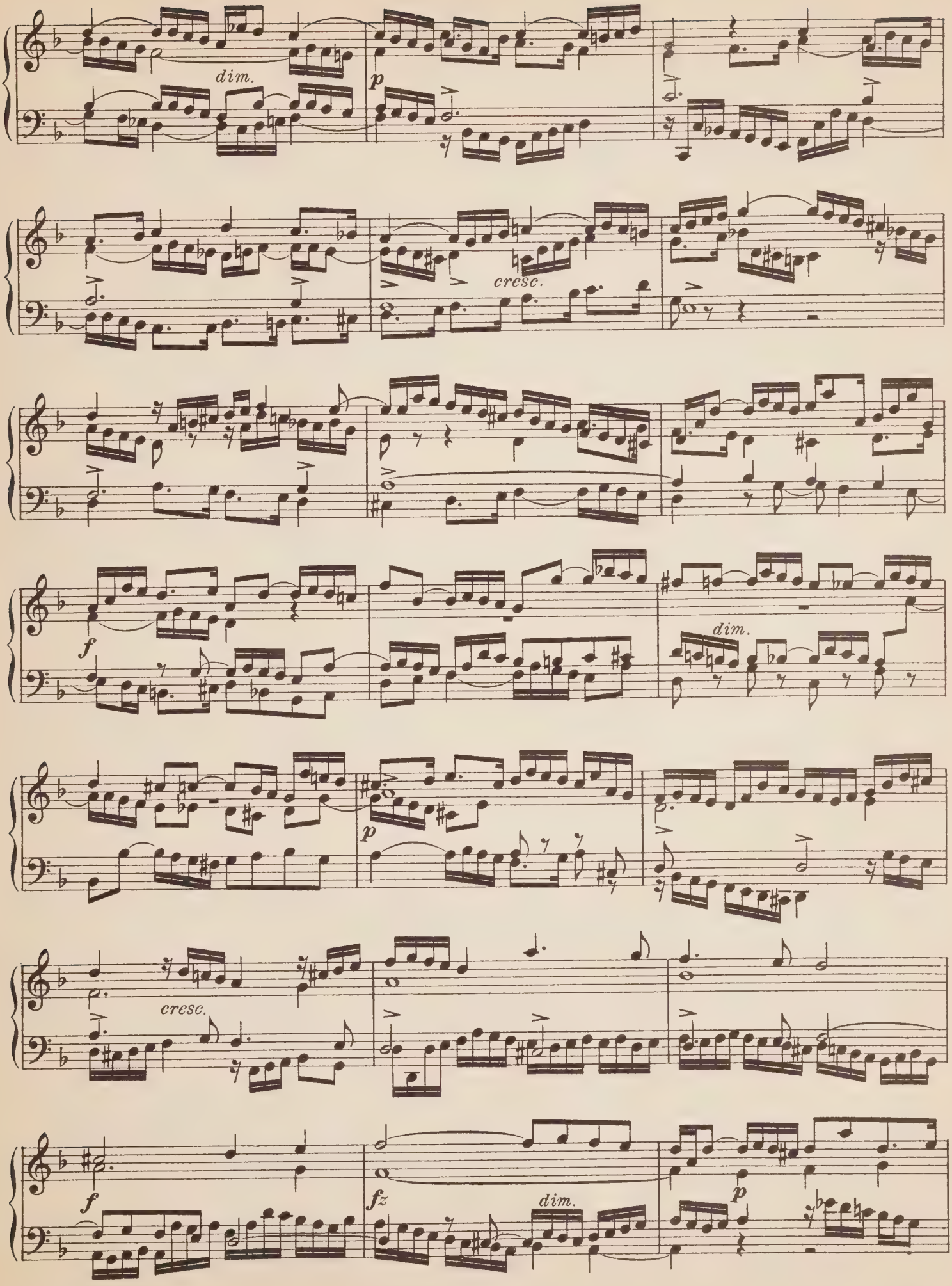

tr
p
tr
cresc.
sf
sf
f
tr
sf
sf
sf
sf
sf
sf
dim.
p
cresc.
rf
f

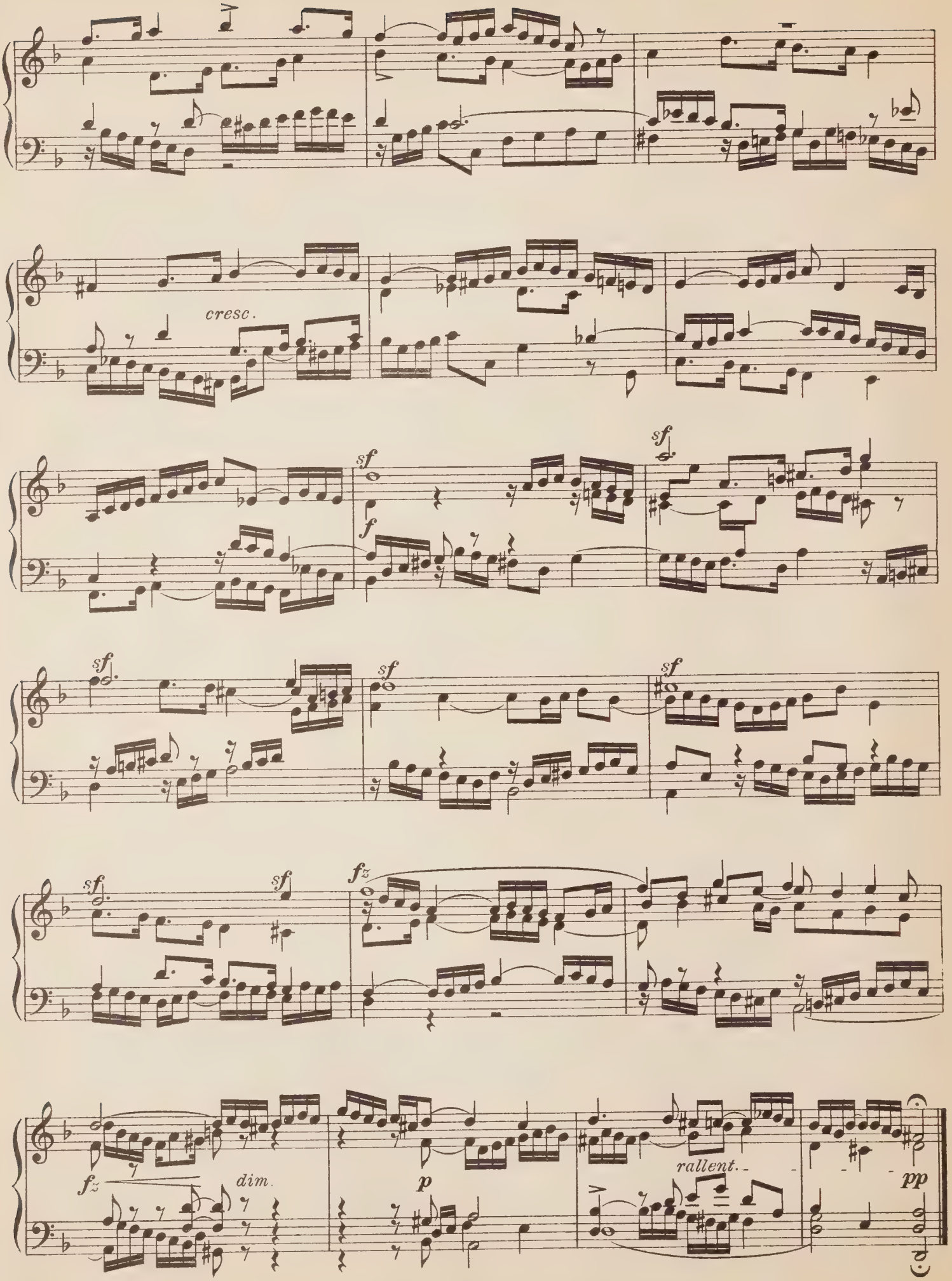

sf
dim.
p
p
cresc.
f
sf
più f
fz
p
cresc.
f
fz
ritard.

FUGA VII

a 4 voci.



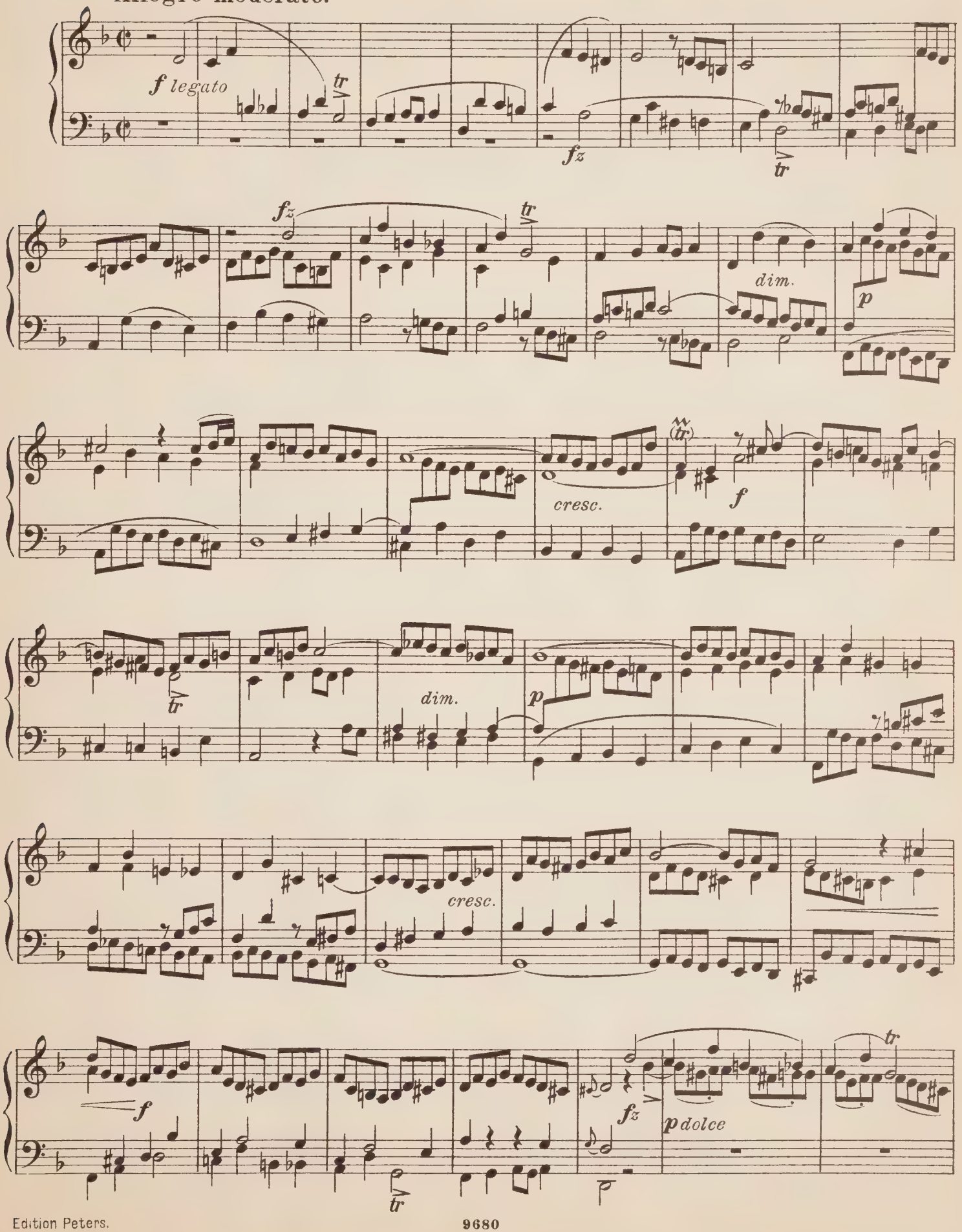

dim.
p
cresc.
f
dim.
p
cresc.
f
fz
dim.
p

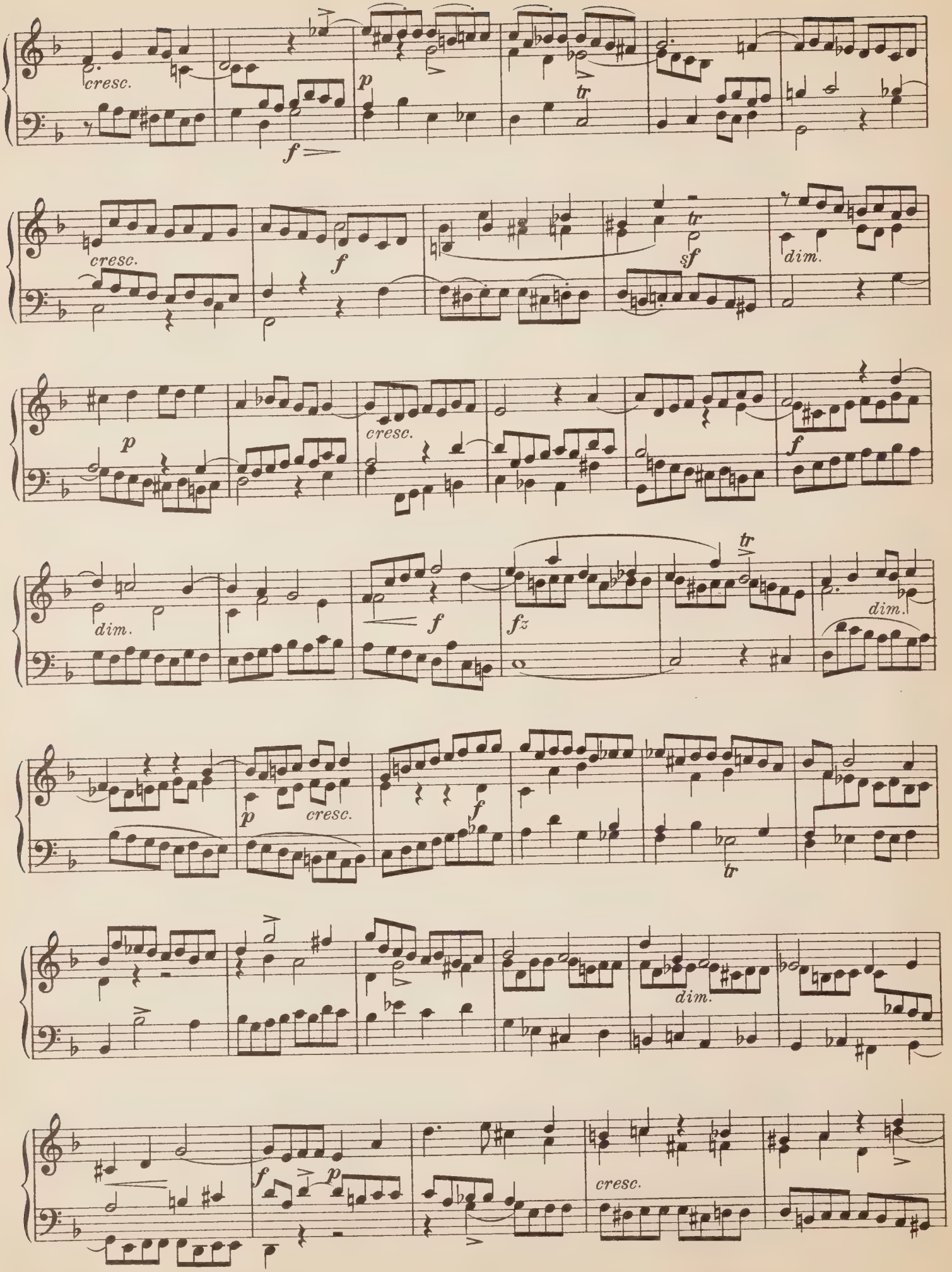

cresc.
sf
f
sf
sf
sf
sf
sf
sf
fz
fz
dim.
p
rallent.
pp

FUGA VIII

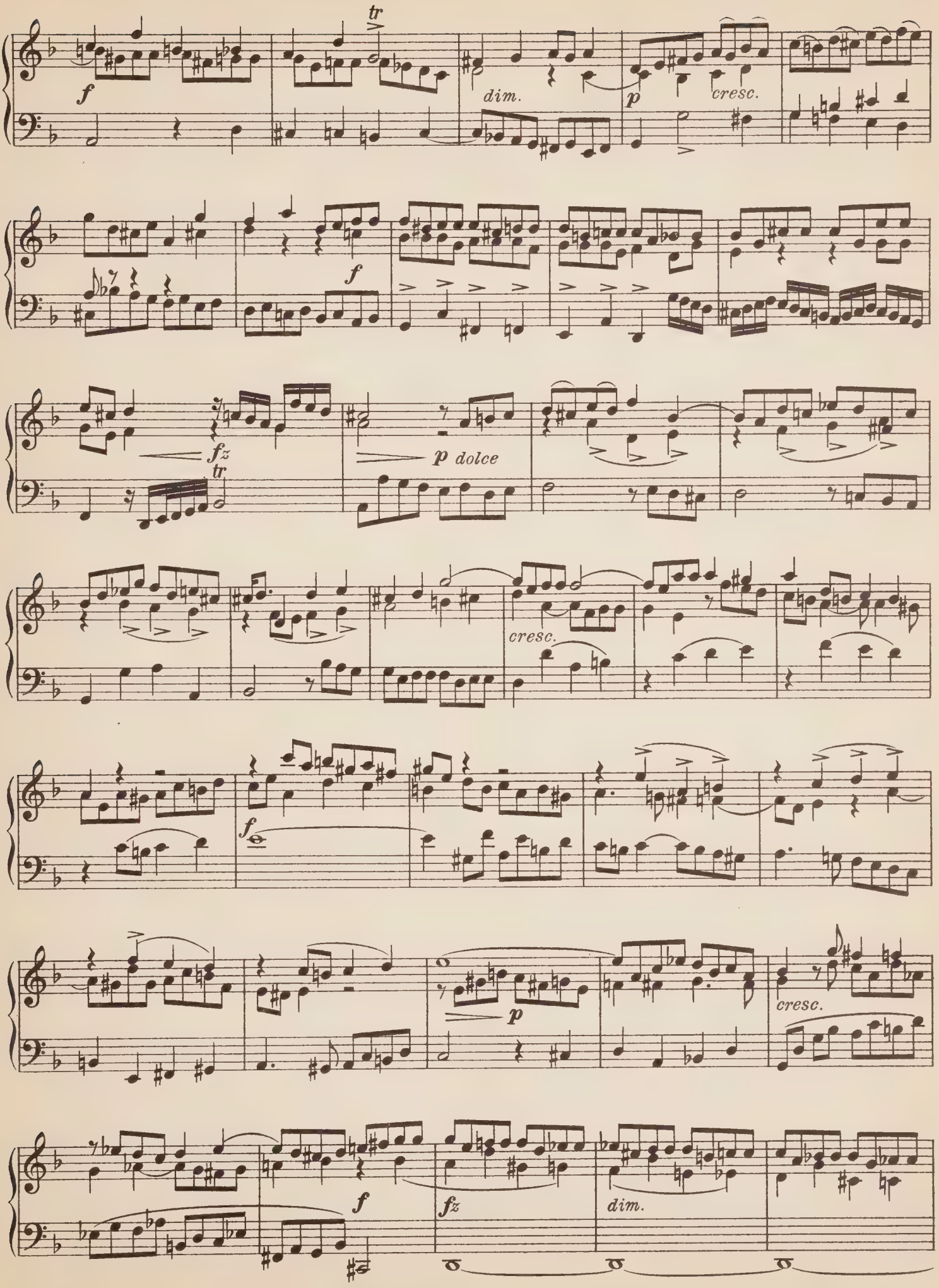
a 3 voci.

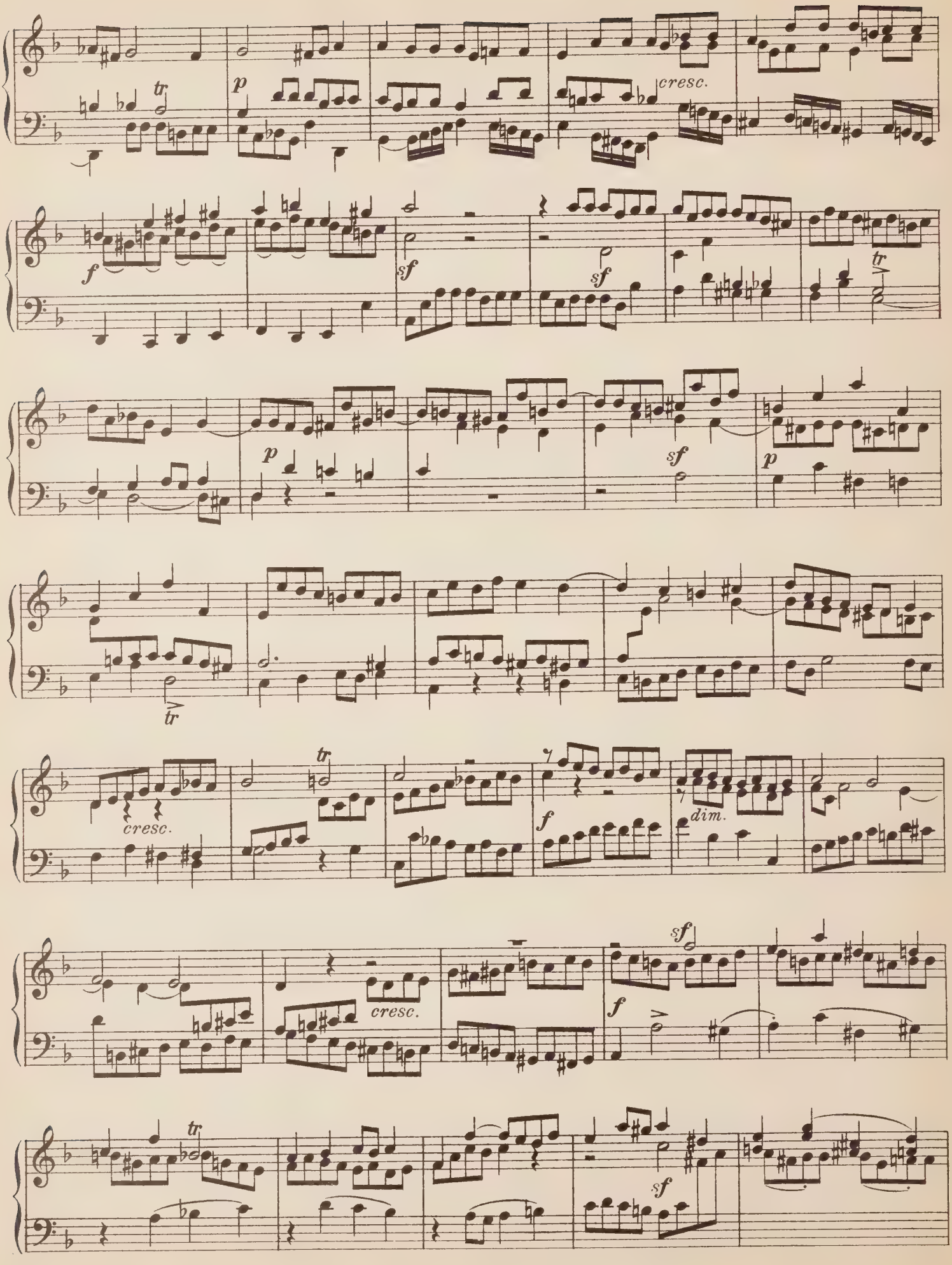
Allegro moderato.

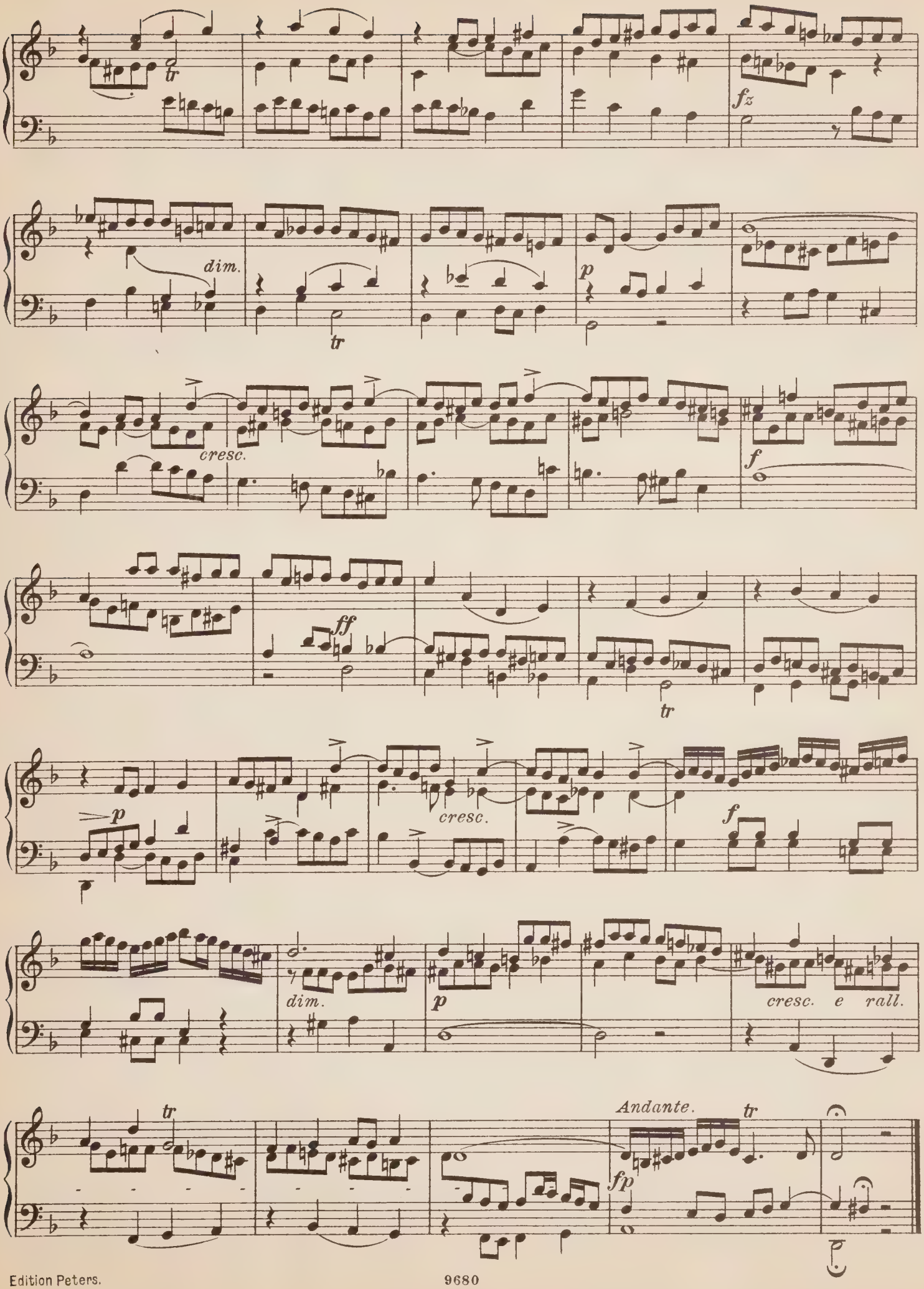




Edition Peters.

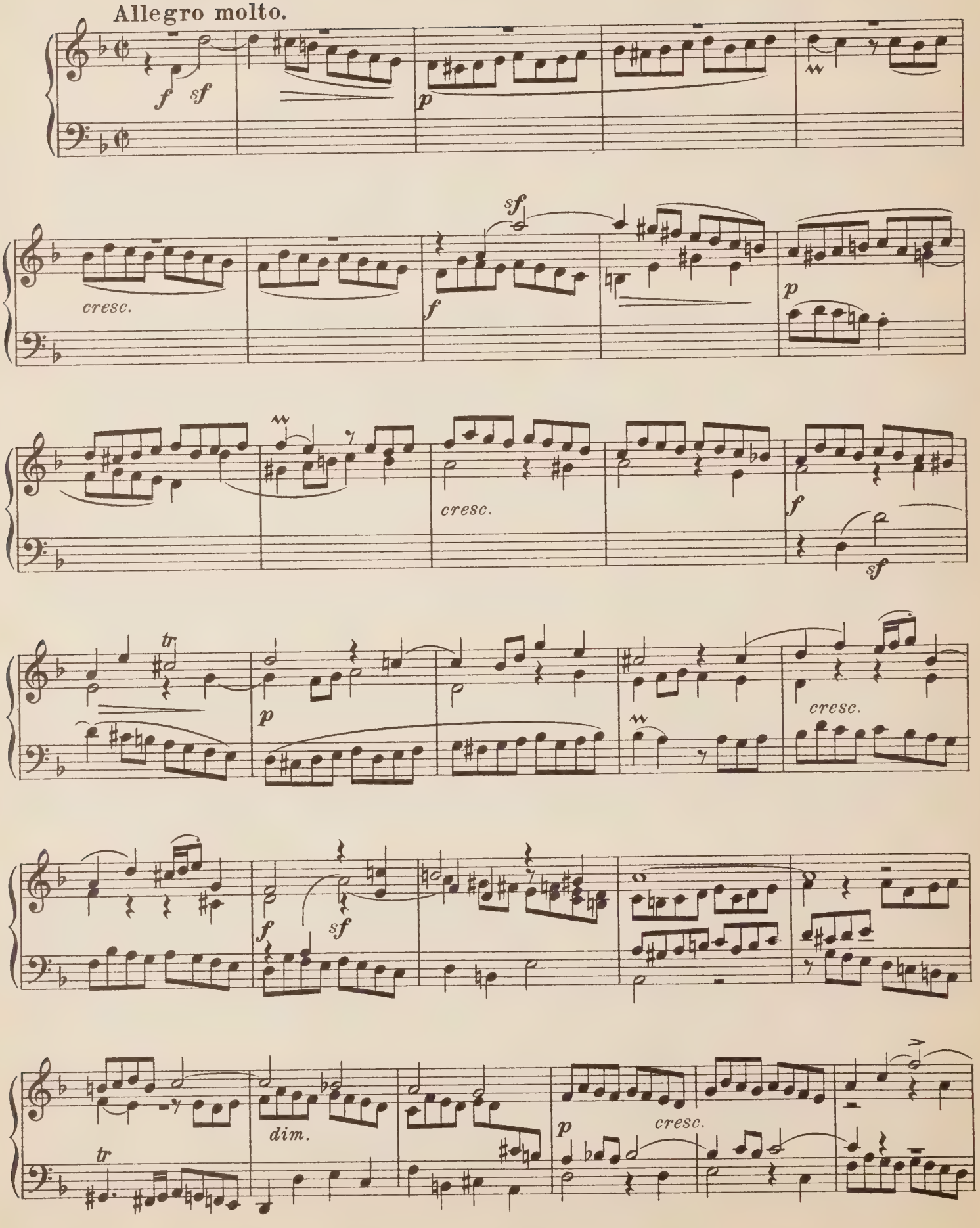

tr
f
dim.
p
cresc.
f
fz
tr
p dolce
cresc.
f
p
cresc.
f
fz
dim.

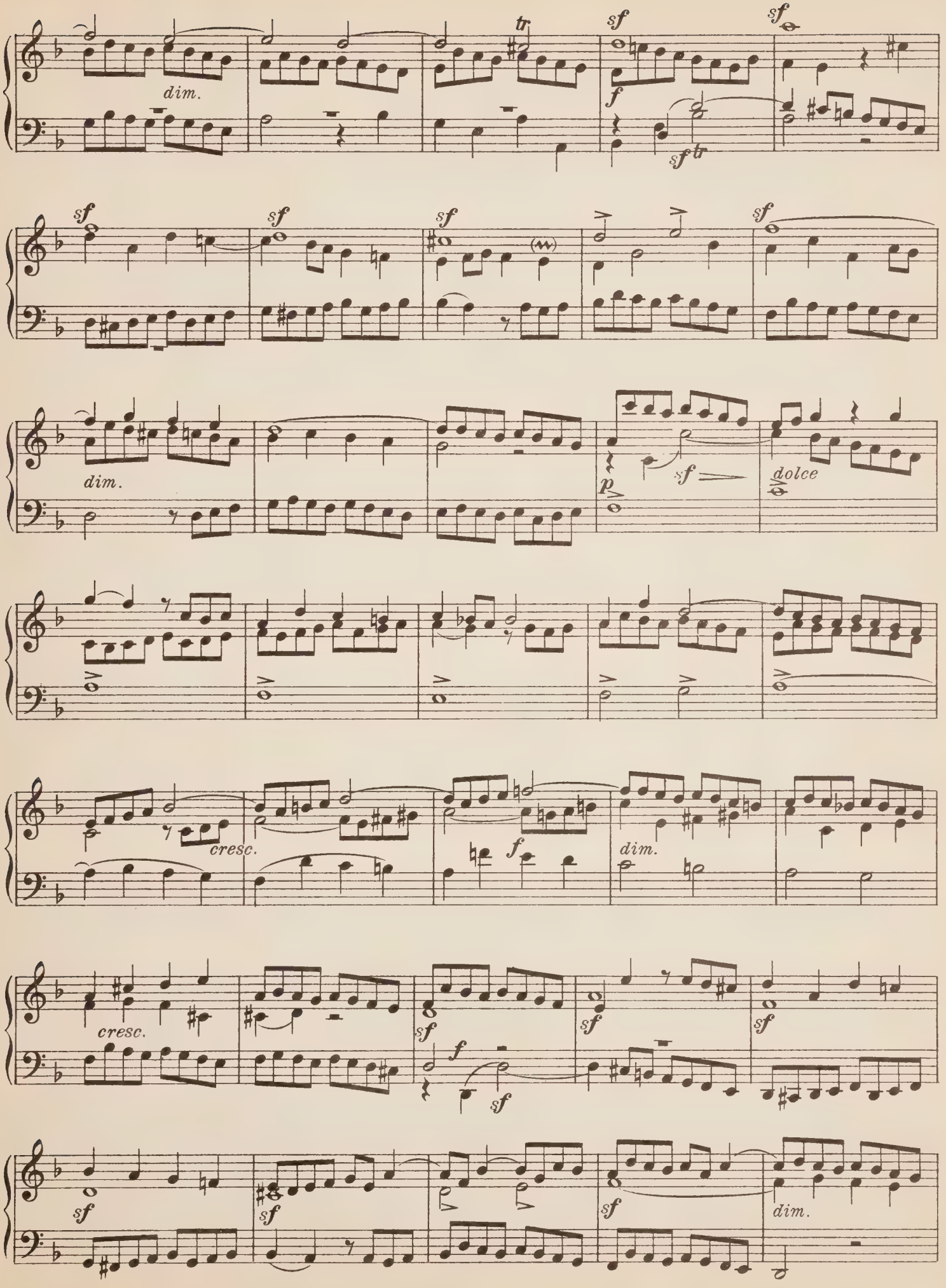

tr
p
cresc.
f
sf
sf
tr
p
sf
p
tr
cresc.
tr
f
dim.
sf
cresc.
f
tr
sf

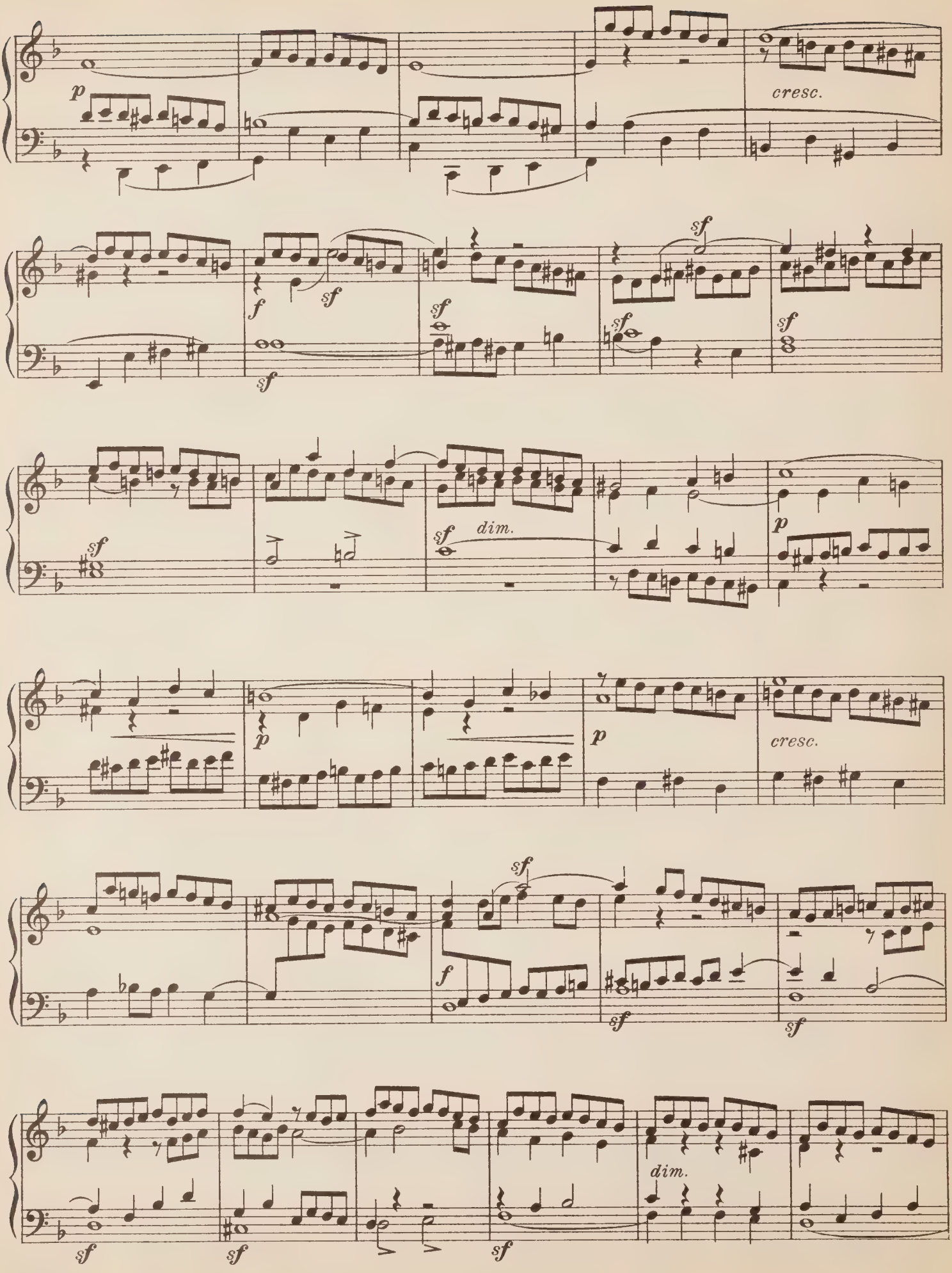

tr
fz
dim.
tr
p
cresc.
f
ff
tr
p
cresc.
f
dim.
p
cresc. e rall.
tr
Andante.
tr
fp

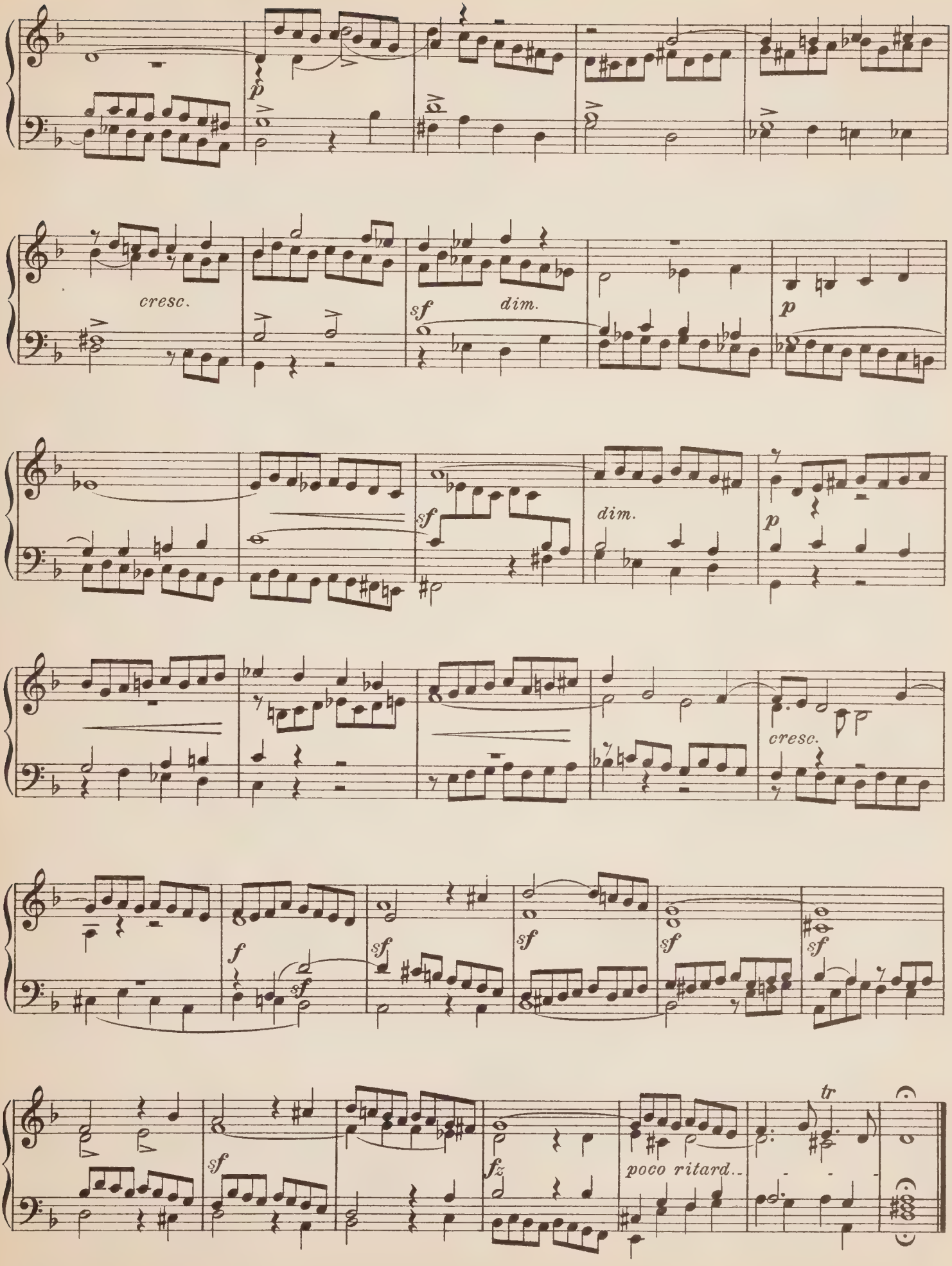
FUGA IX

a 4 voci.



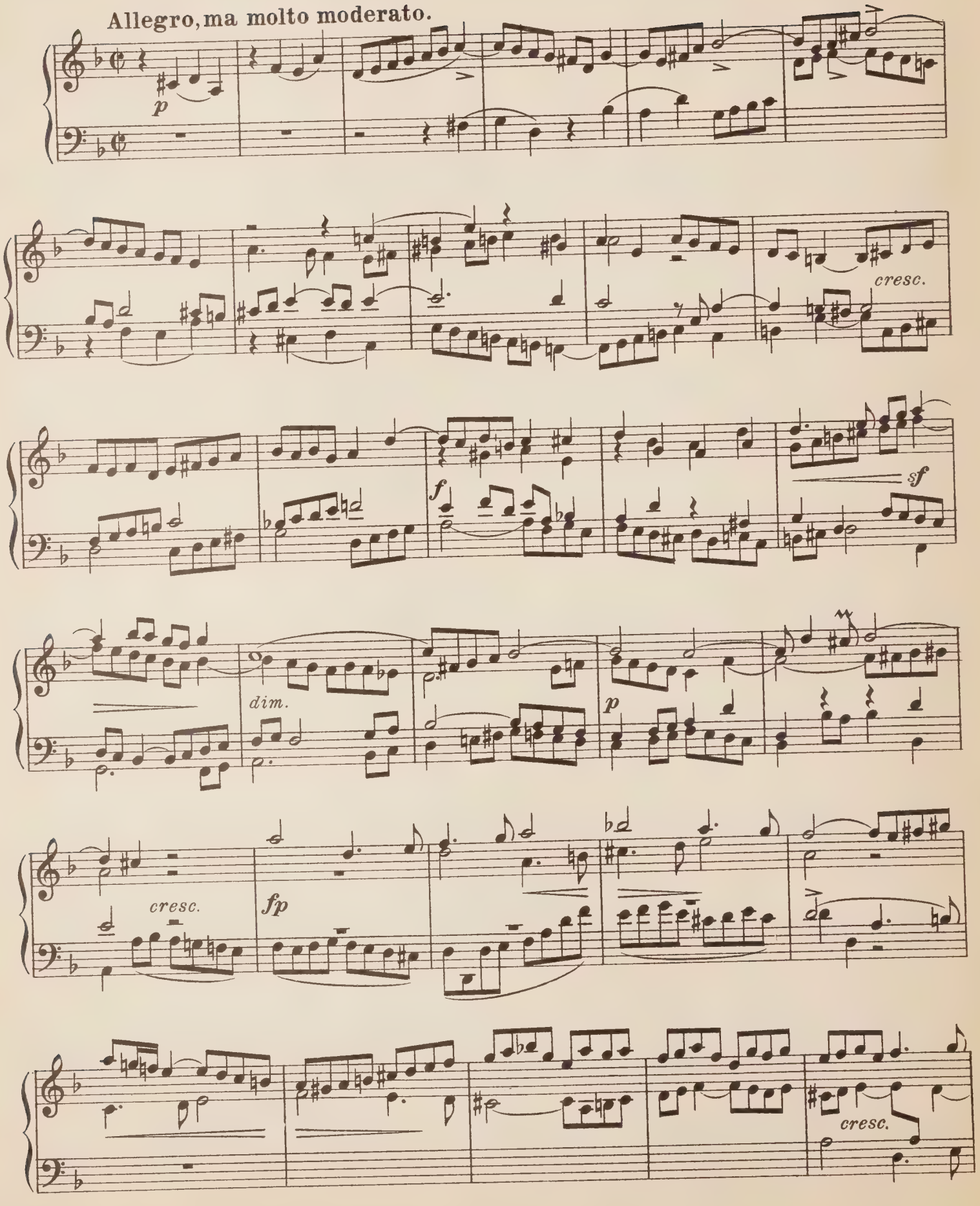

dim.
tr
sf
f
sf tr
sf
sf
sf
sf
dim.
p
sf
dolce
cresc.
f
dim.
cresc.
sf
f
sf
sf
sf
sf
sf
sf
dim.

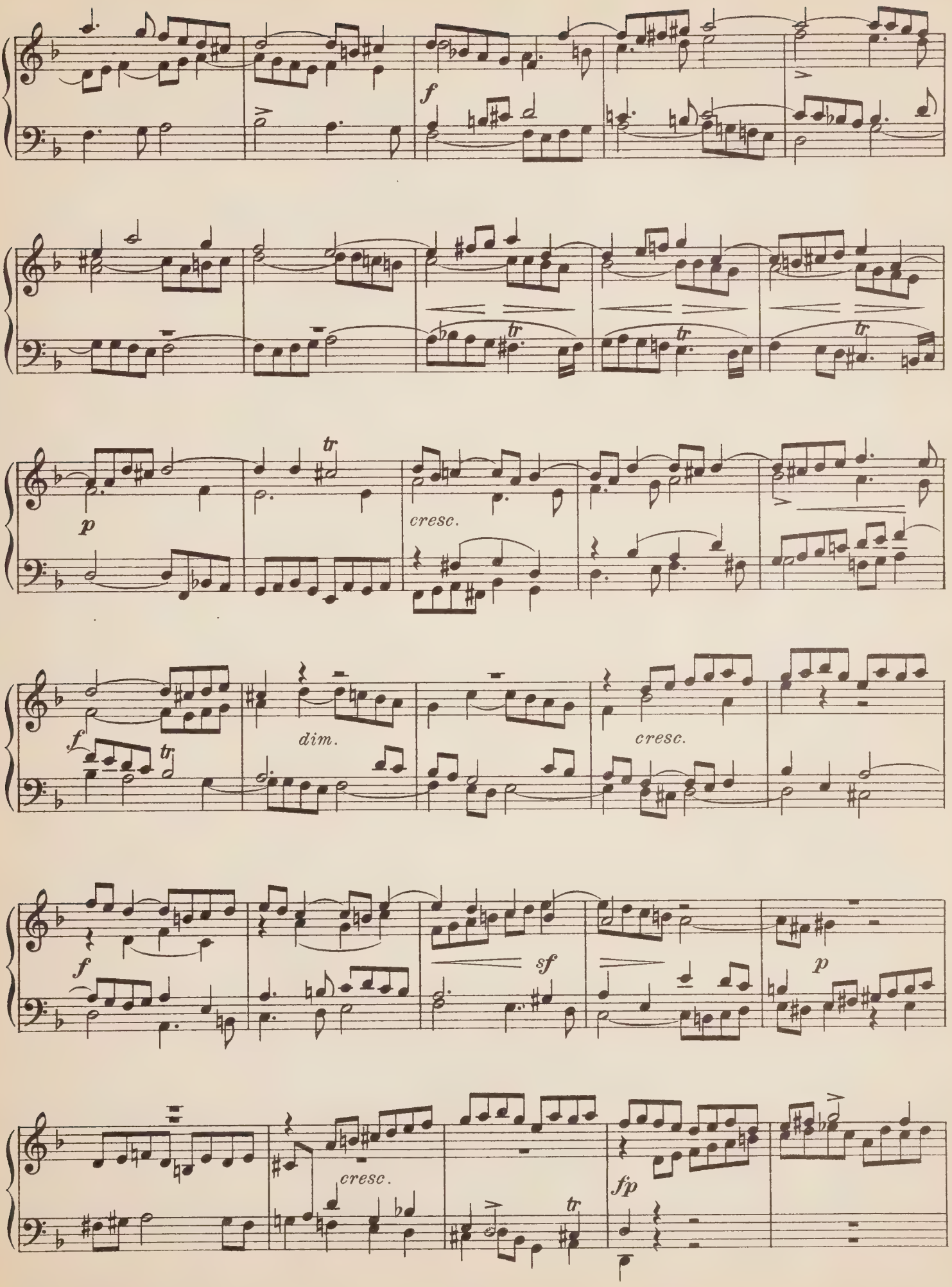

p
cresc.
sf
f
sf
sf
sf
sf
sf
sf
dim.
p
p
p
cresc.
sf
f
sf
sf
sf
sf
sf
dim.

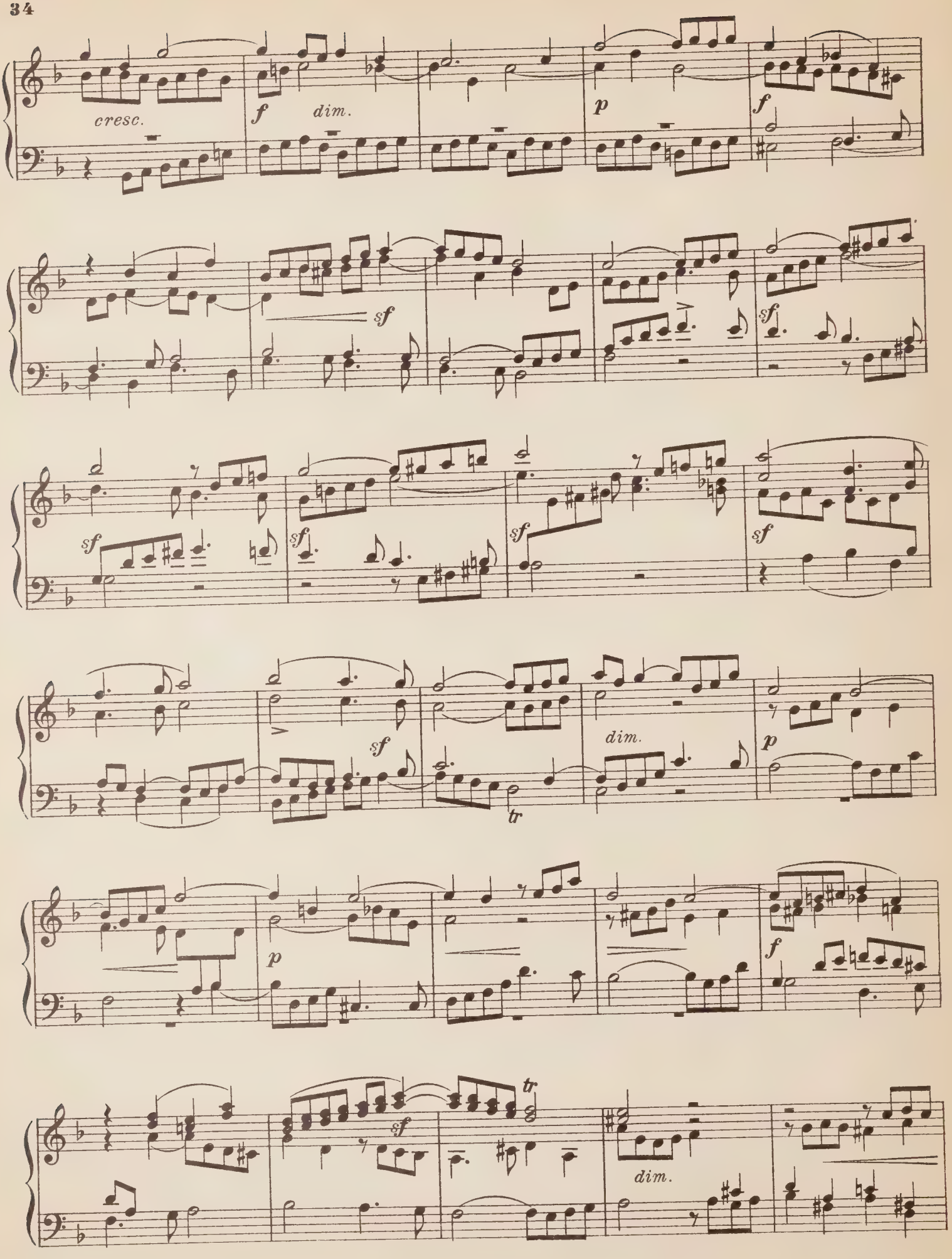

p
cresc.
sf
dim.
p
sf
dim.
p
cresc.
f
sf
sf
sf
sf
sf
fz
poco ritard..
tr

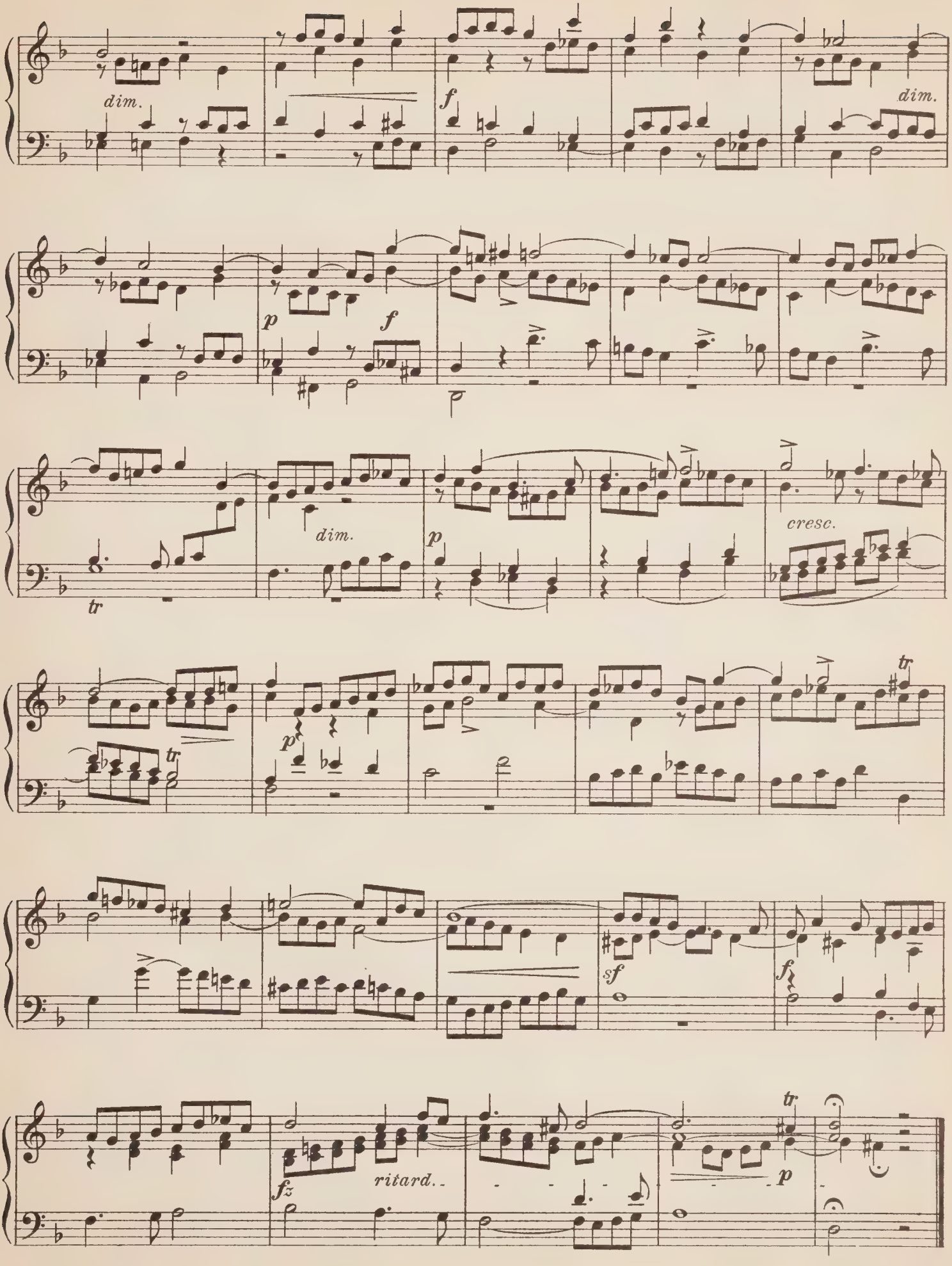
FUGA X

a 4 voci.



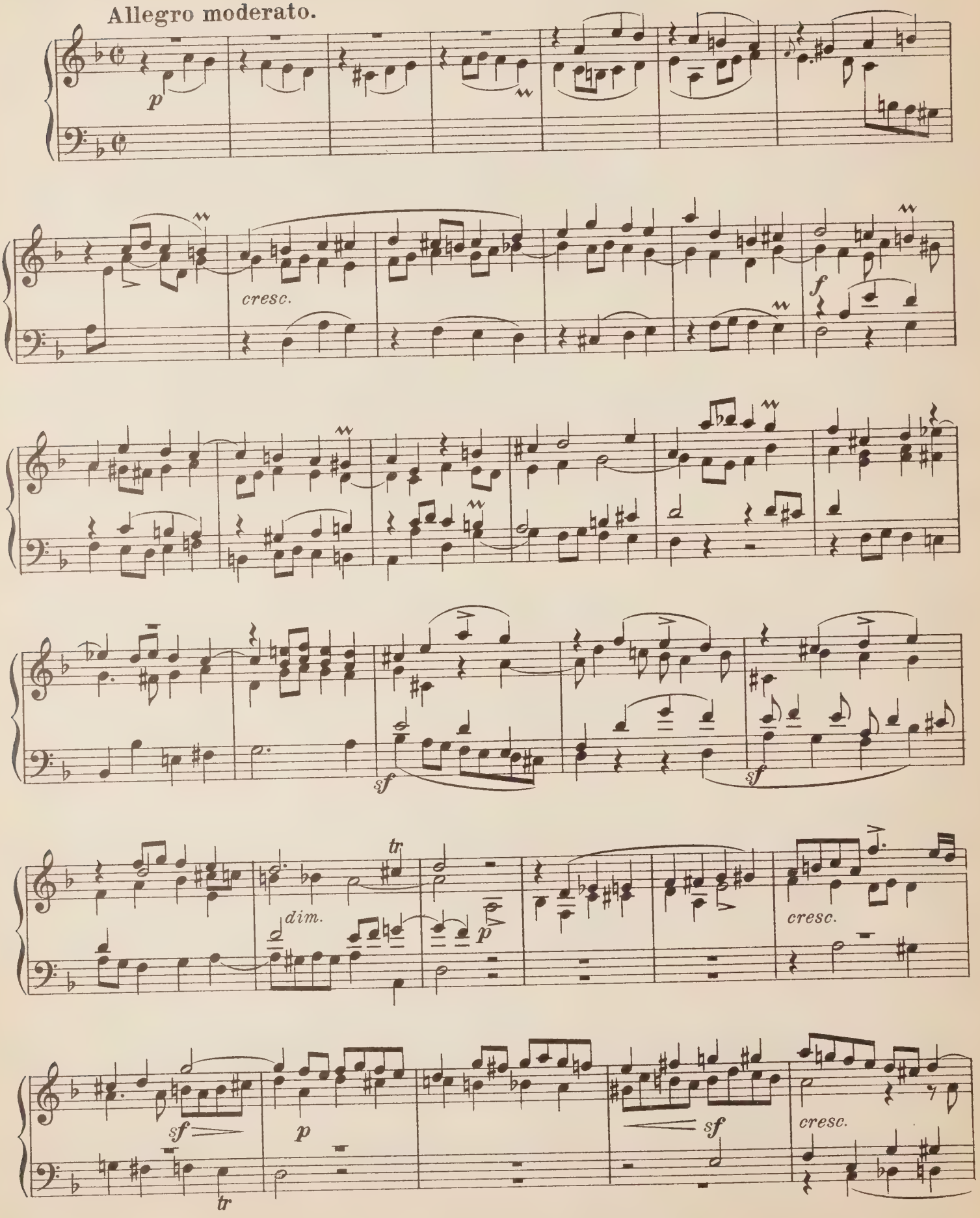

f
tr
tr
tr
p
cresc.
f
tr
dim.
cresc.
f
sf
p
cresc.
fp
tr

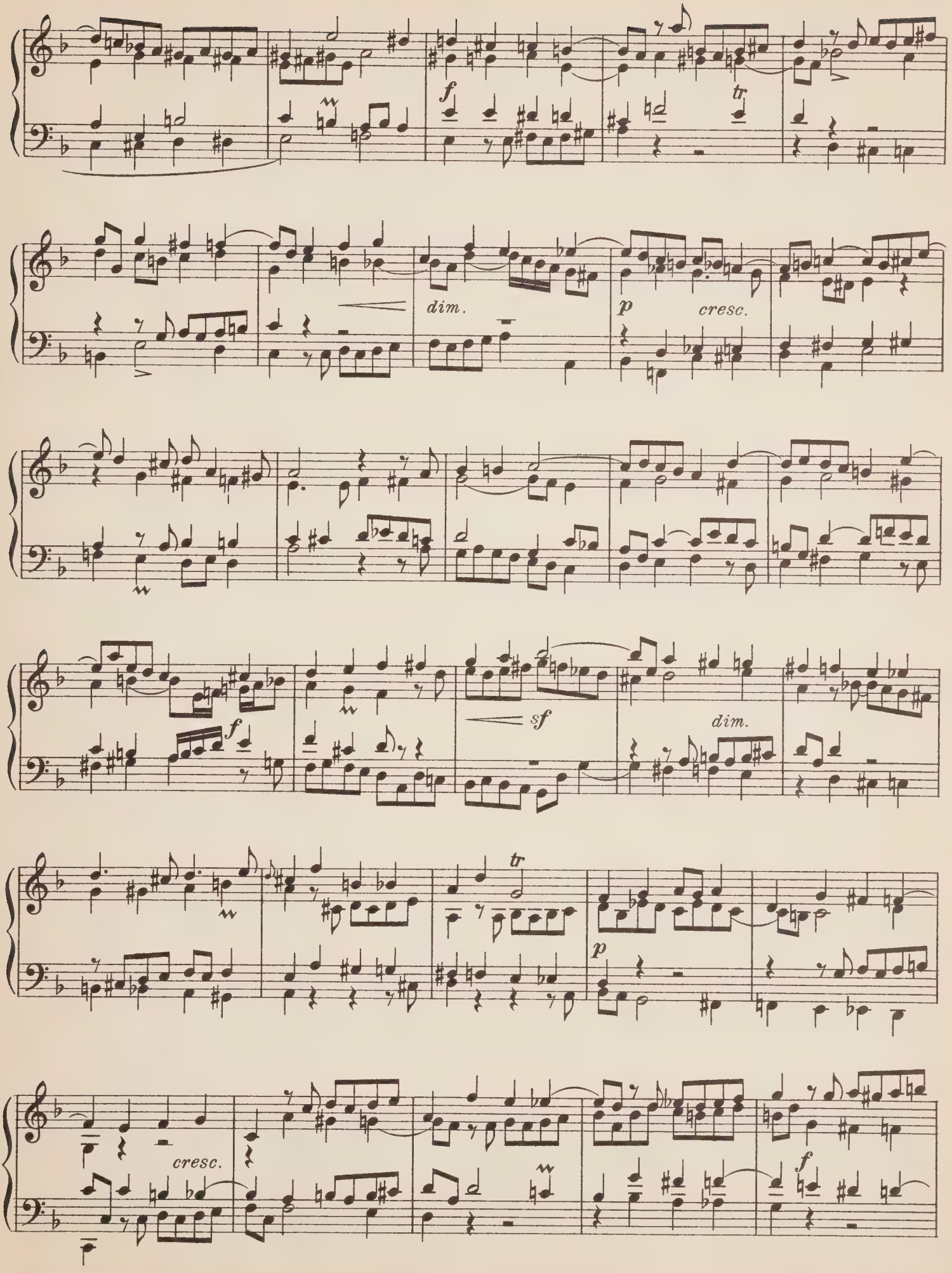

cresc.
f
dim.
p
f
sf
sf
sf
sf
sf
sf
dim.
p
tr
p
f
sf
tr
dim.

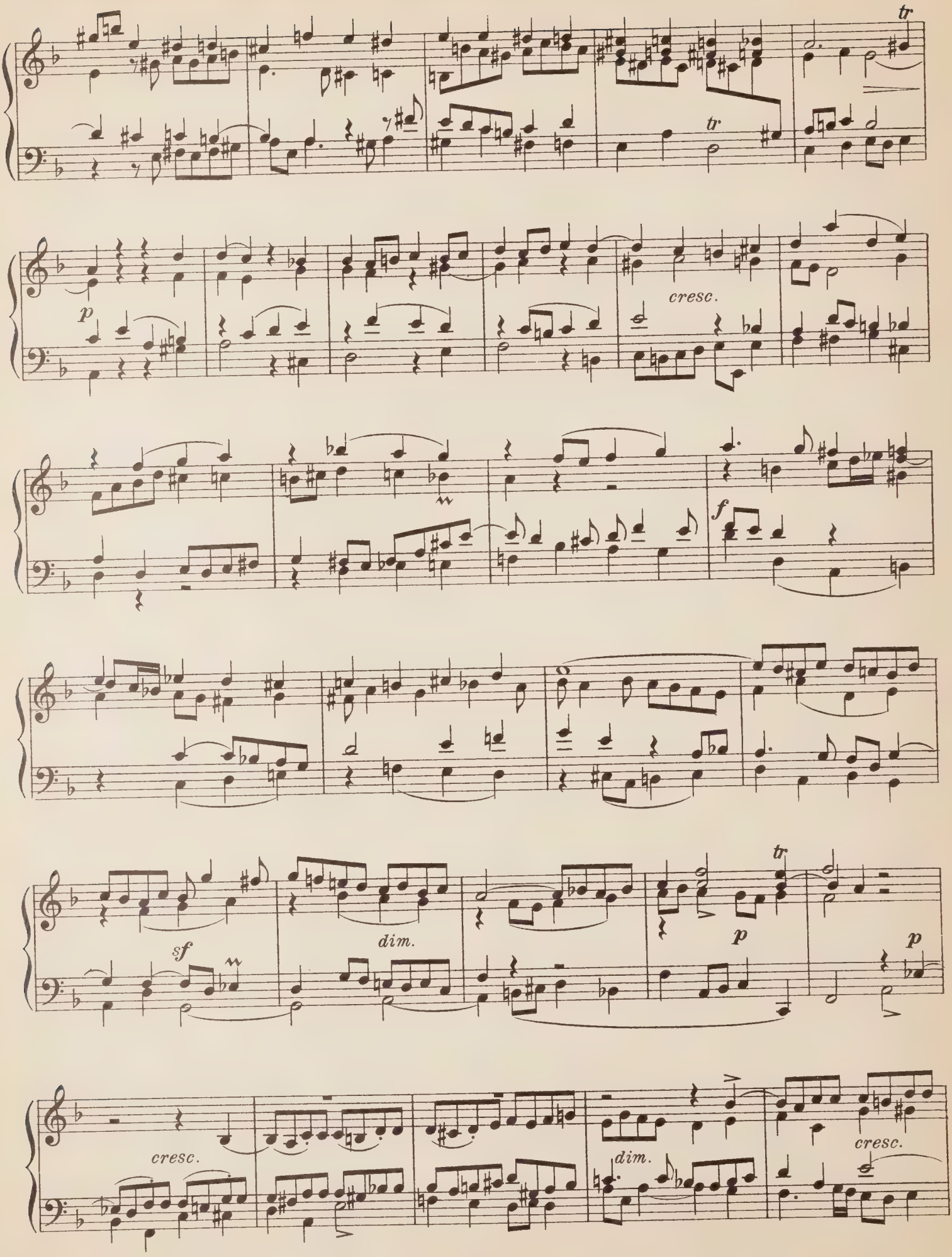

dim.
f
dim.
p
f
dim.
p
cresc.
tr
tr
p
tr
sf
f
fz
ritard.
tr
p

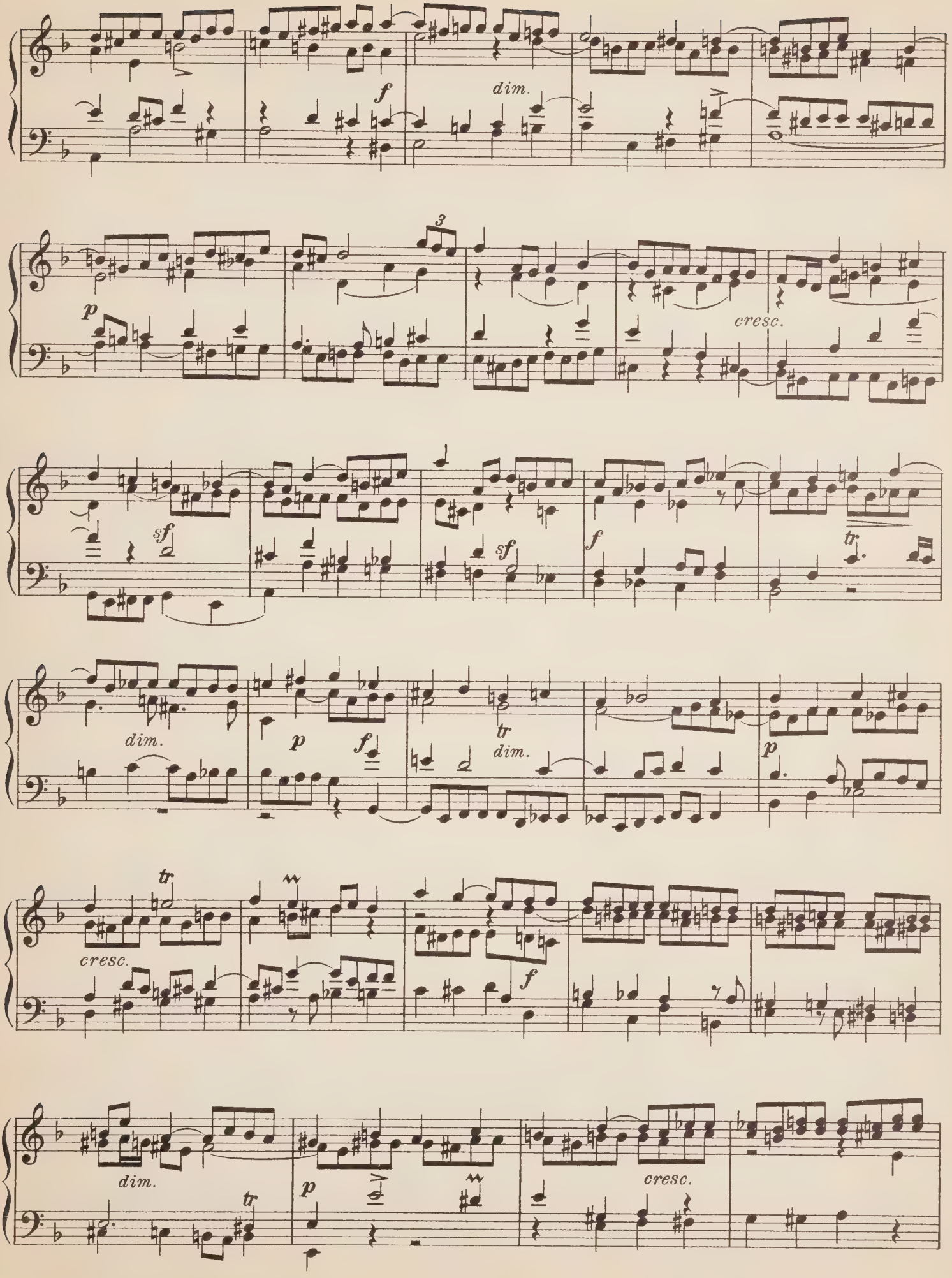
FUGA XI

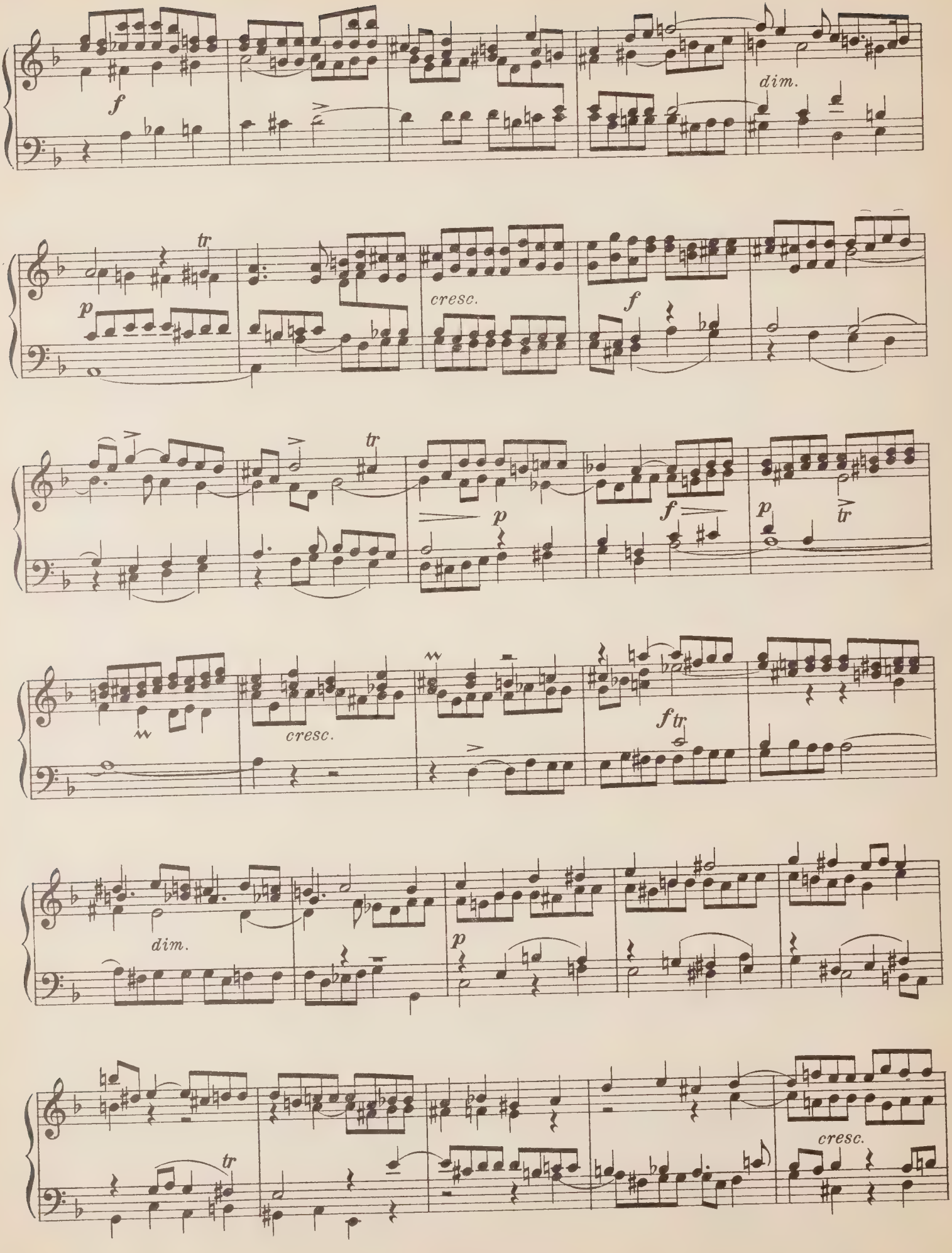
a 4 voci.

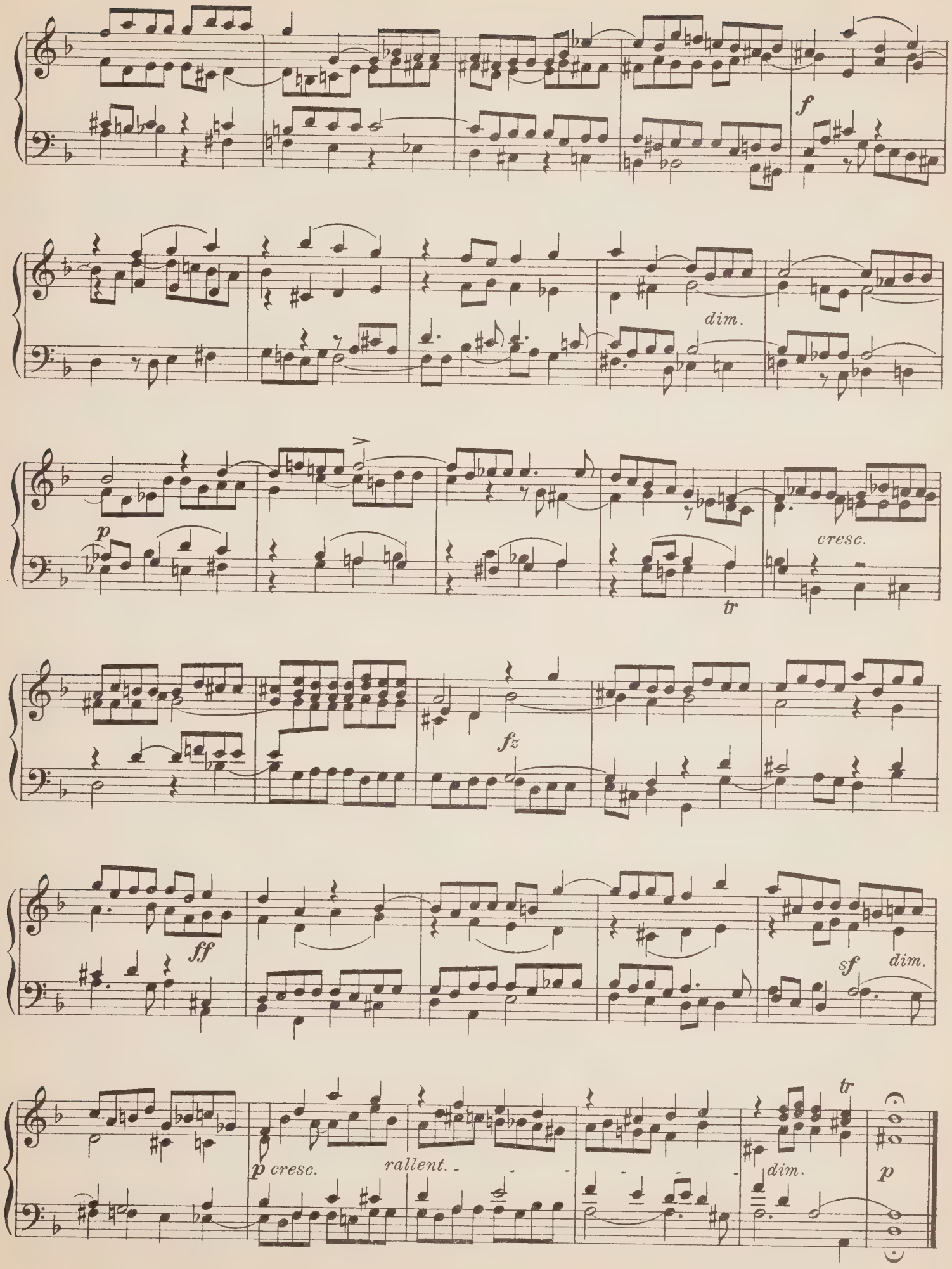



f
tr
dim.
p
cresc.
sf
dim.
f
tr
p
cresc.
f


tr
tr
p
cresc.
f
sf
dim.
p
tr
p
cresc.
dim.
cresc.


f
dim.
3
p
cresc.
sf
sf
f
tr
dim.
p
f
tr
dim.
p
tr
cresc.
f
dim.
tr
p
cresc.

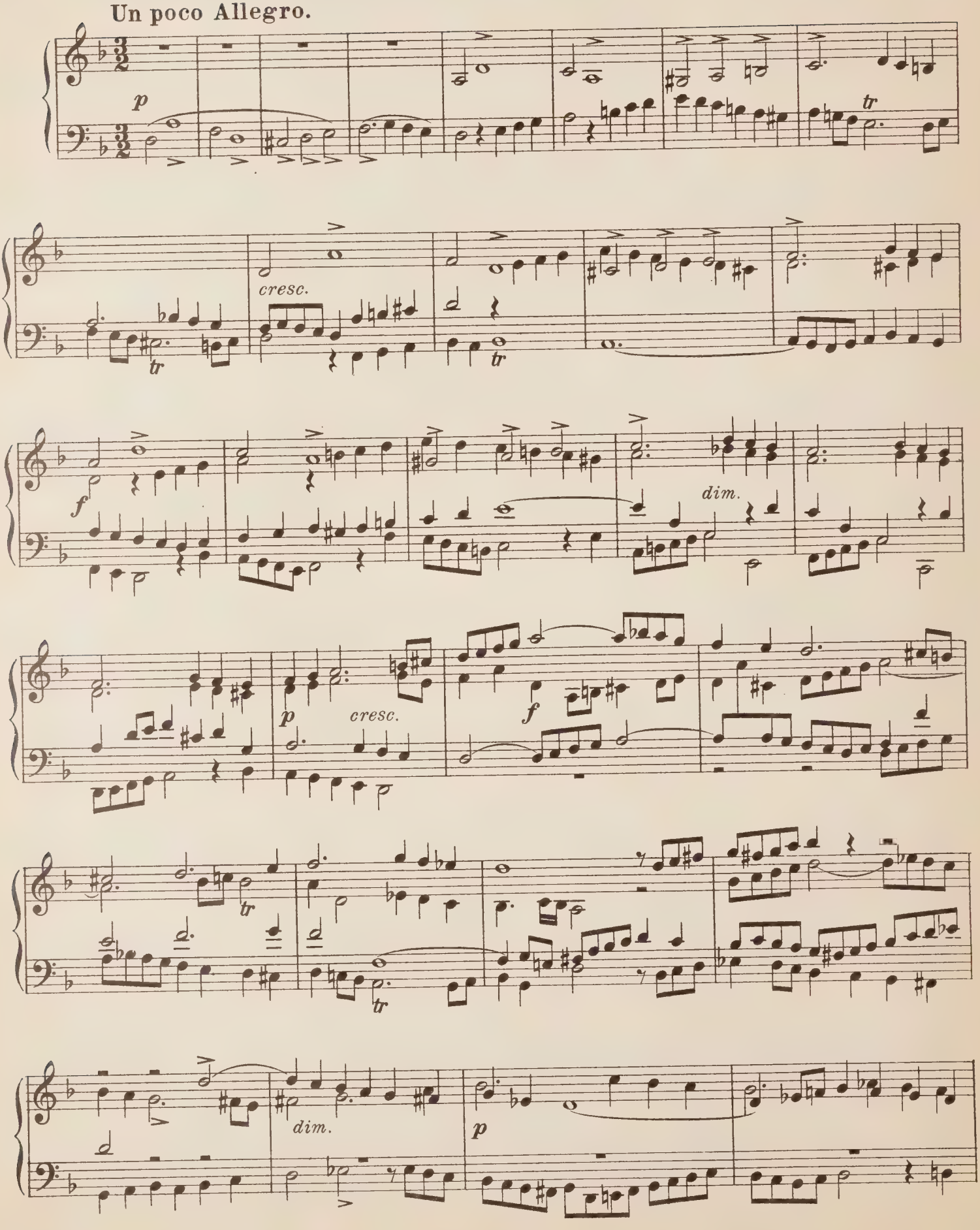

f
dim.
tr
p
cresc.
f
tr
p
f
p
tr
cresc.
f tr
dim.
p
tr
cresc.

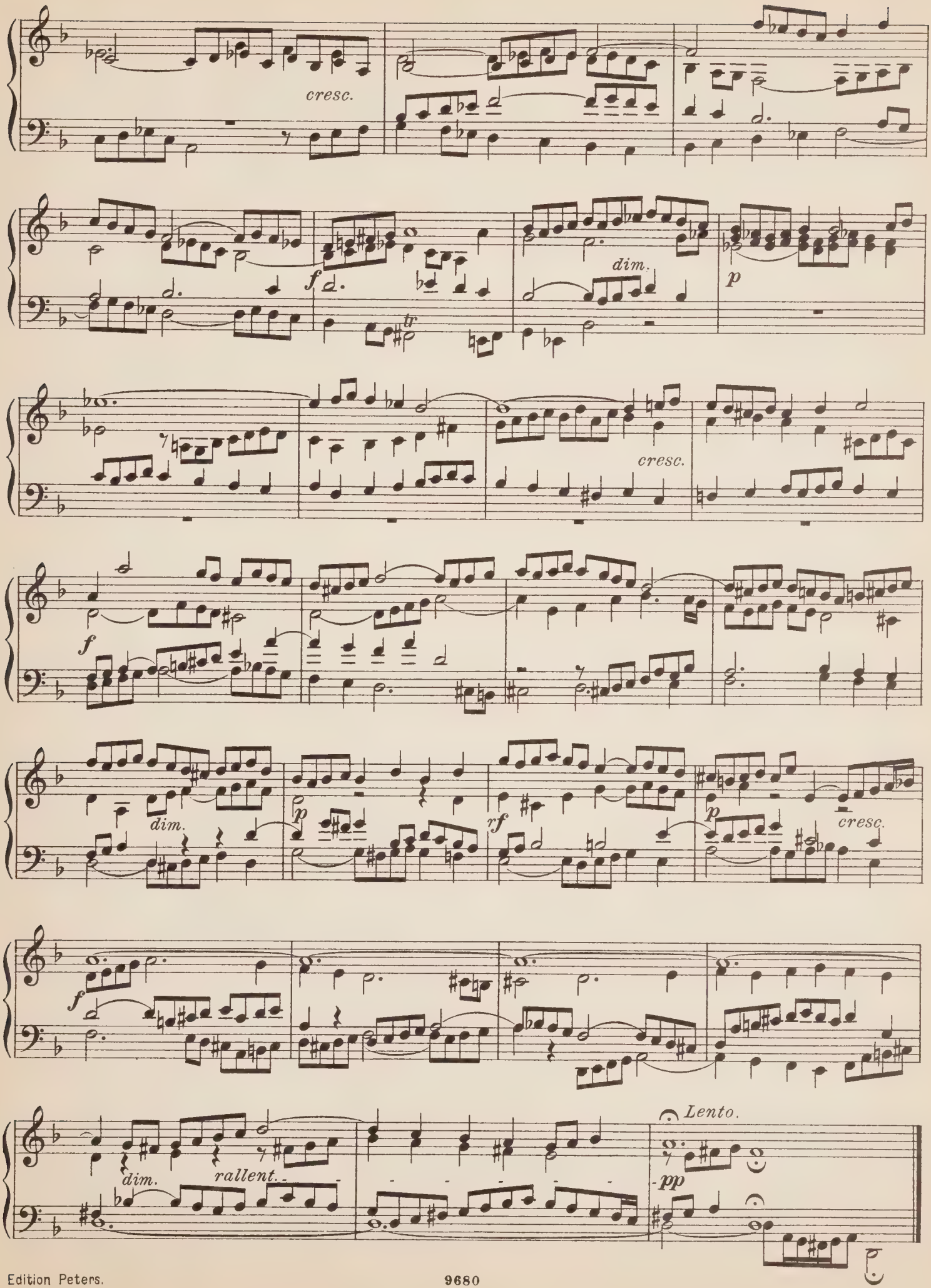

f
dim.
p
cresc.
tr
fz
ff
sf
dim.
p cresc.
rallent.
tr
dim.
p

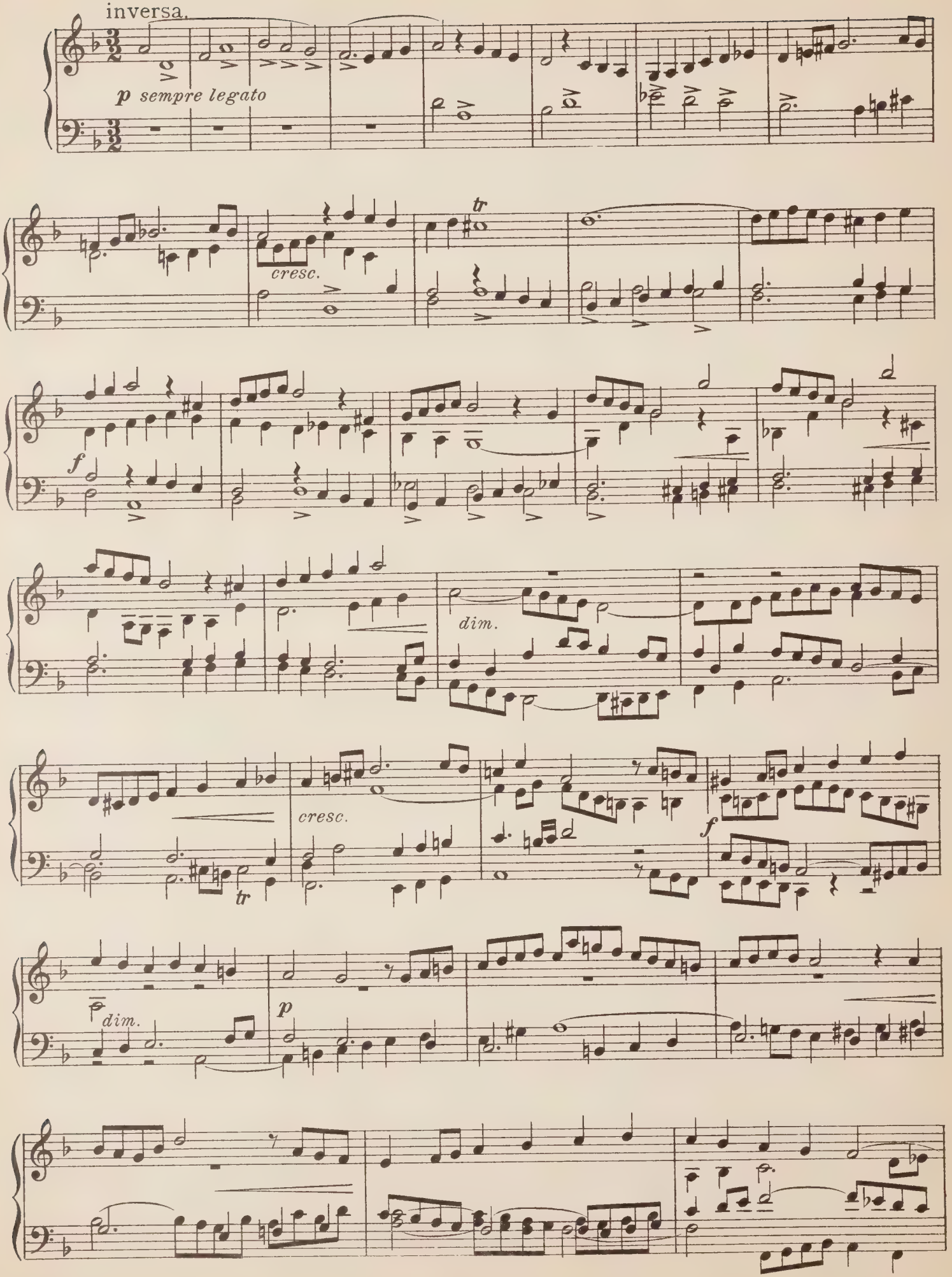
FUGA XII

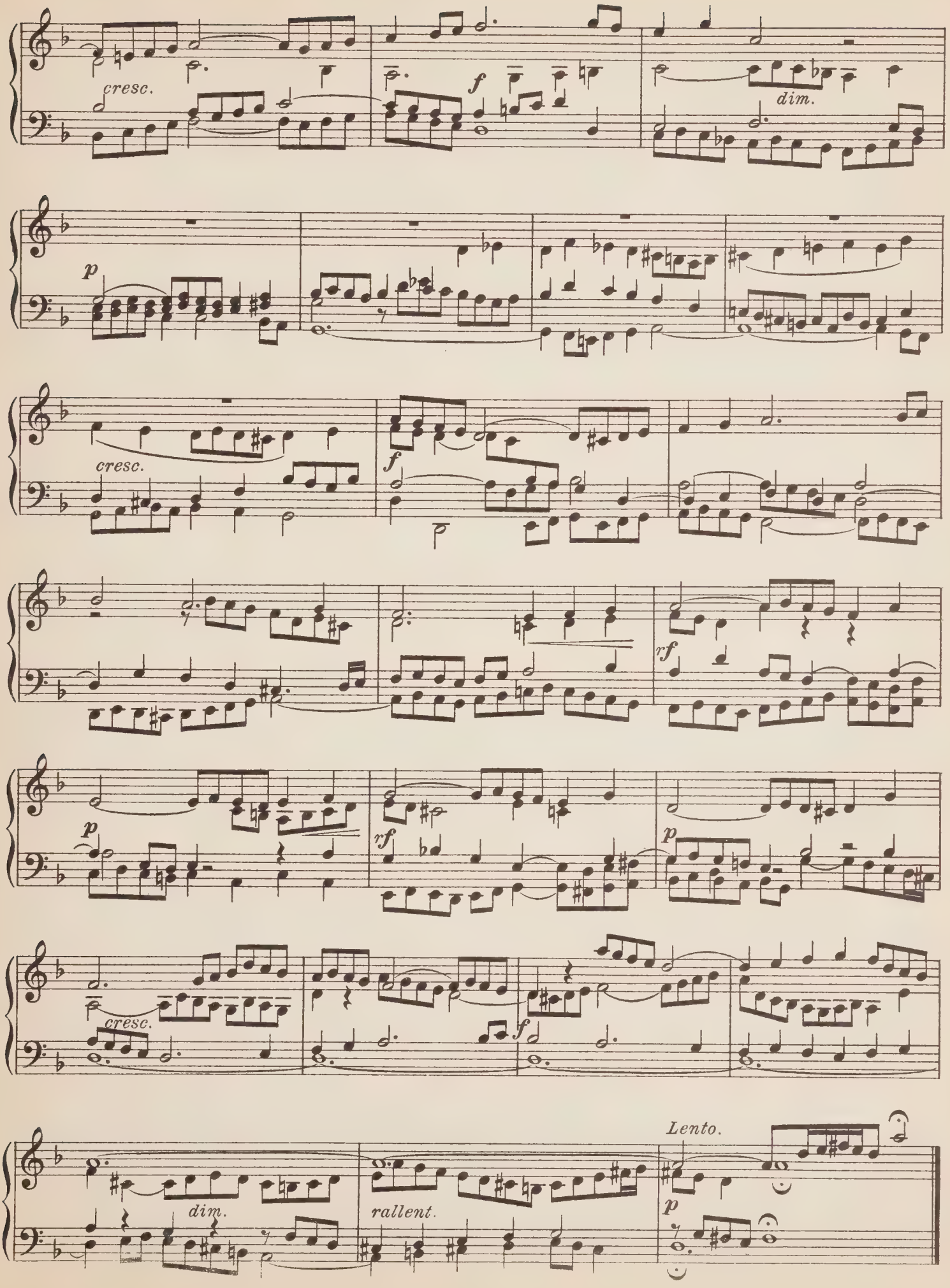
a 4 voci.

Un poco Allegro.



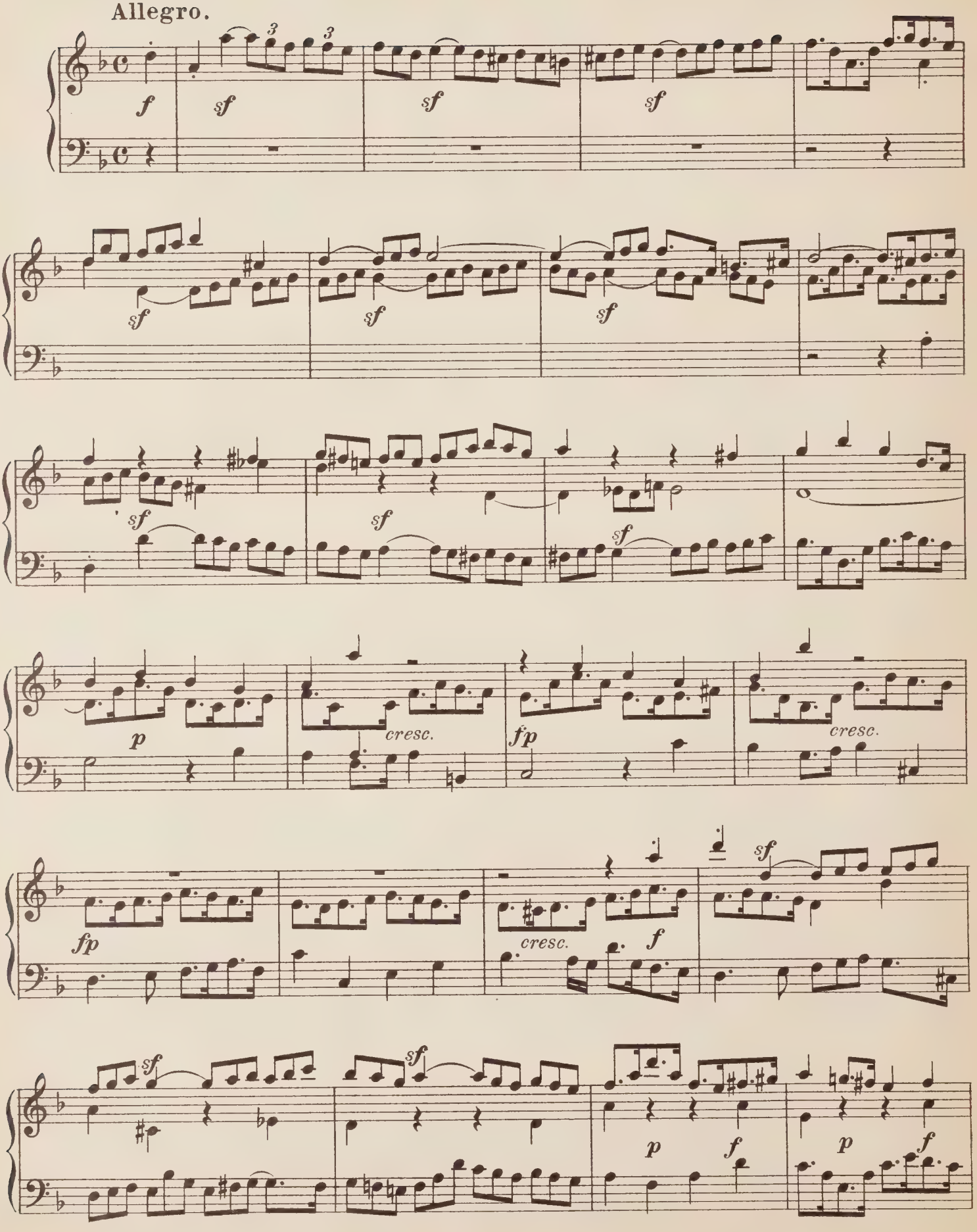

cresc.
f
tr
dim.
p
cresc.
f
dim.
p
rf
p
cresc.
f
dim.
rallent.
Lento.
pp

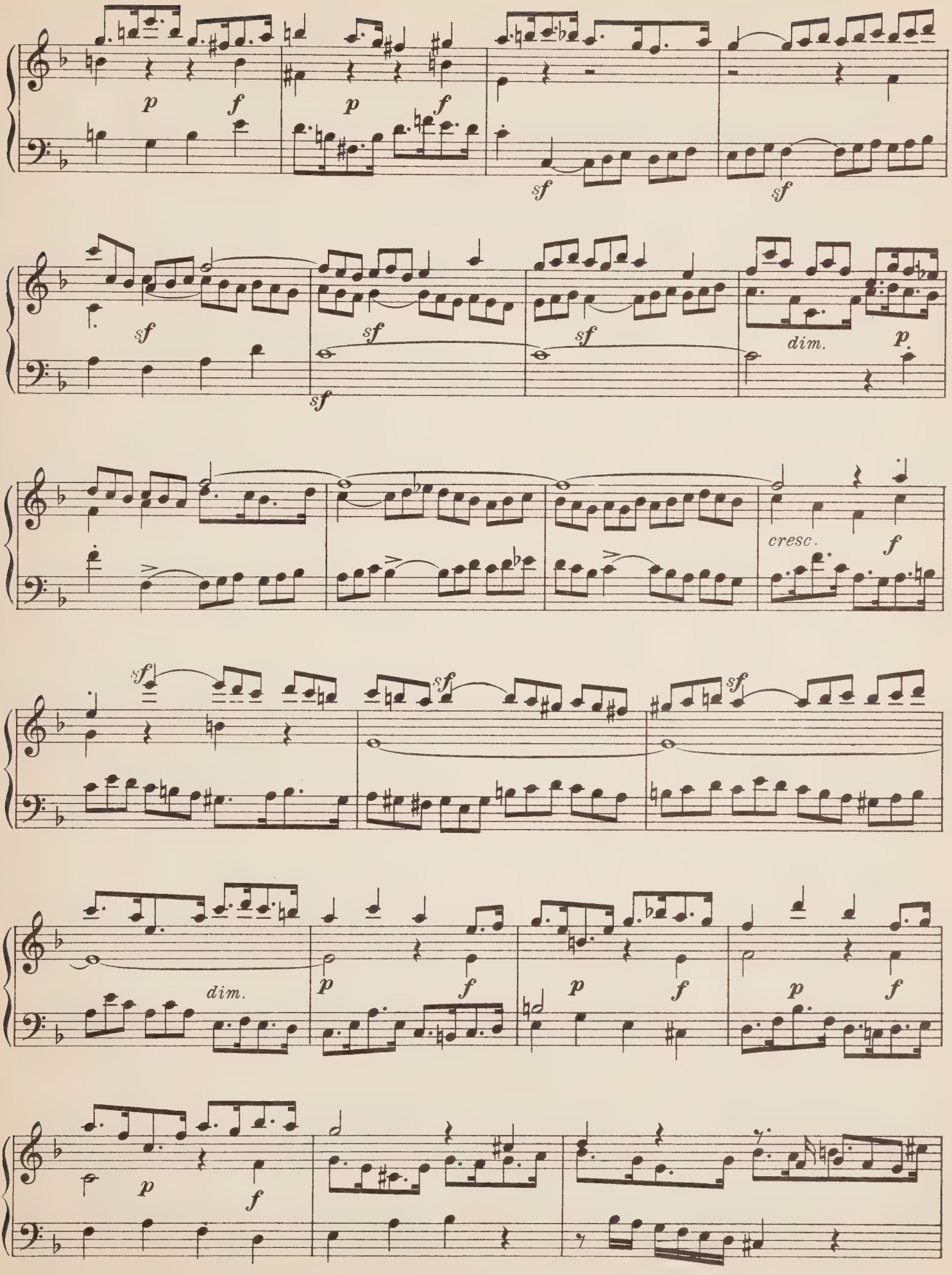

inversa.
p sempre legato
tr
cresc.
f
dim.
cresc.
tr
f
dim.
p

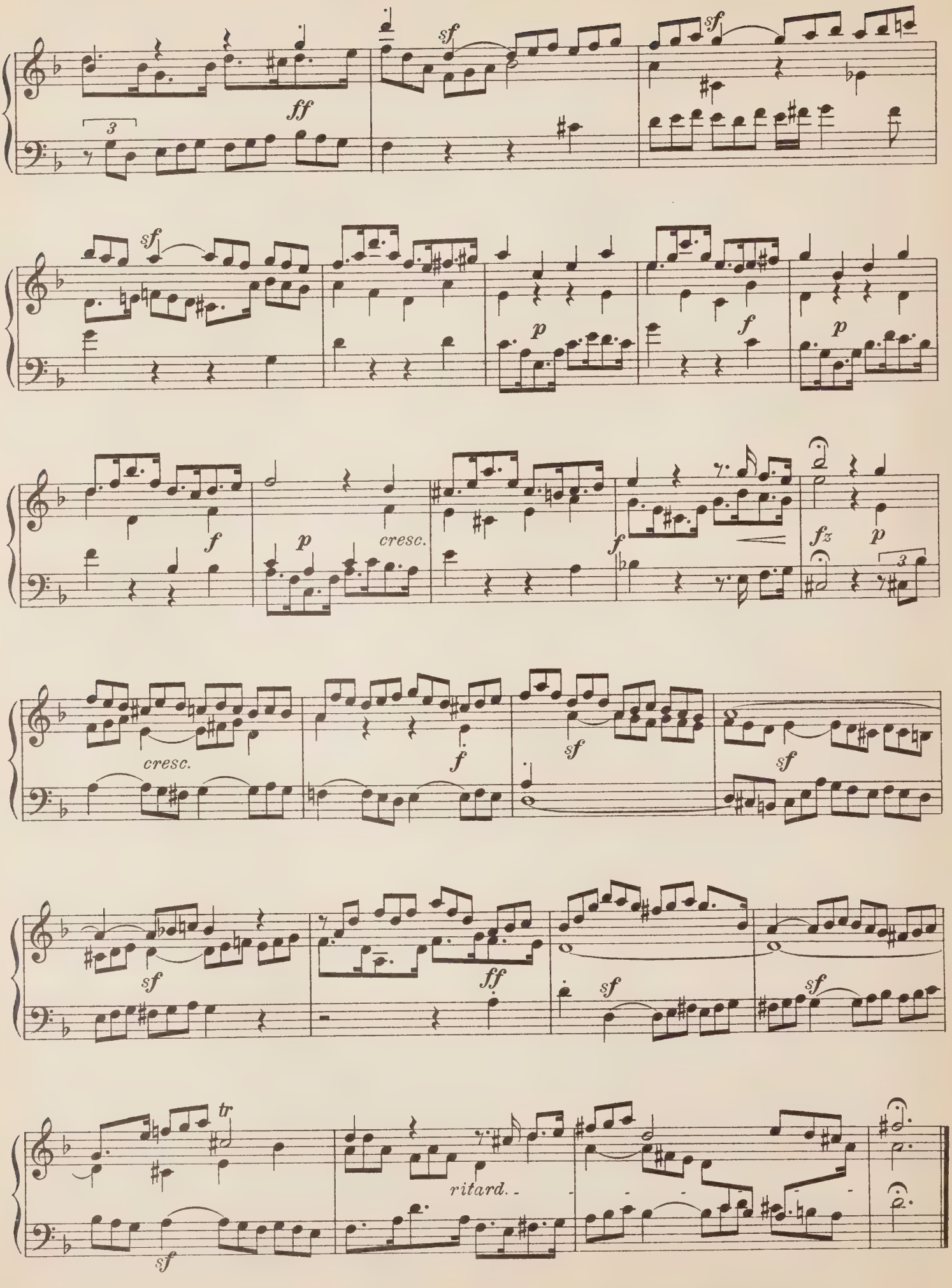

cresc.
f
dim.
p
cresc.
f
rf
p
rf
p
cresc.
f
dim.
rallent.
Lento.
p

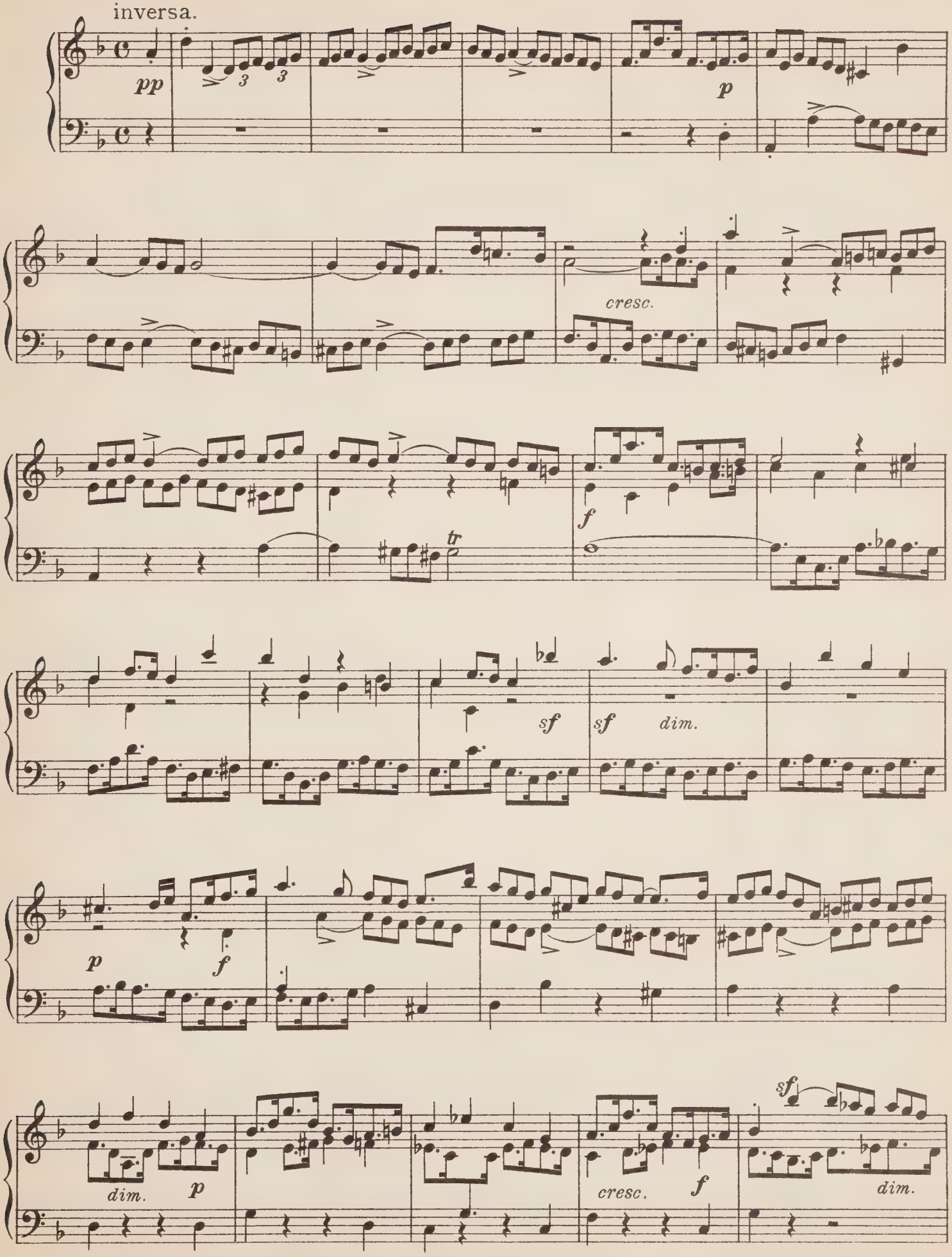
FUGA XIII

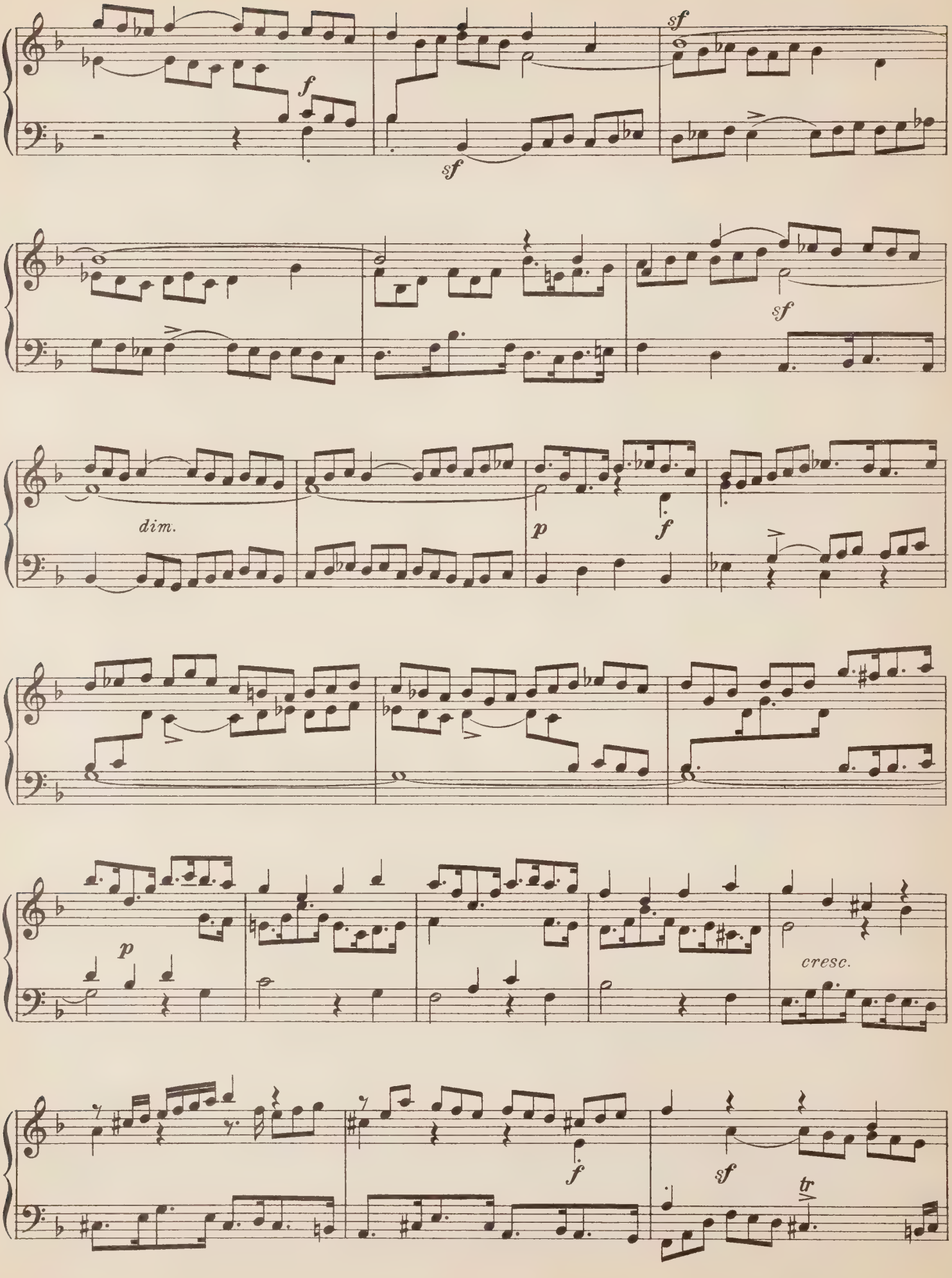
a 3 voci.

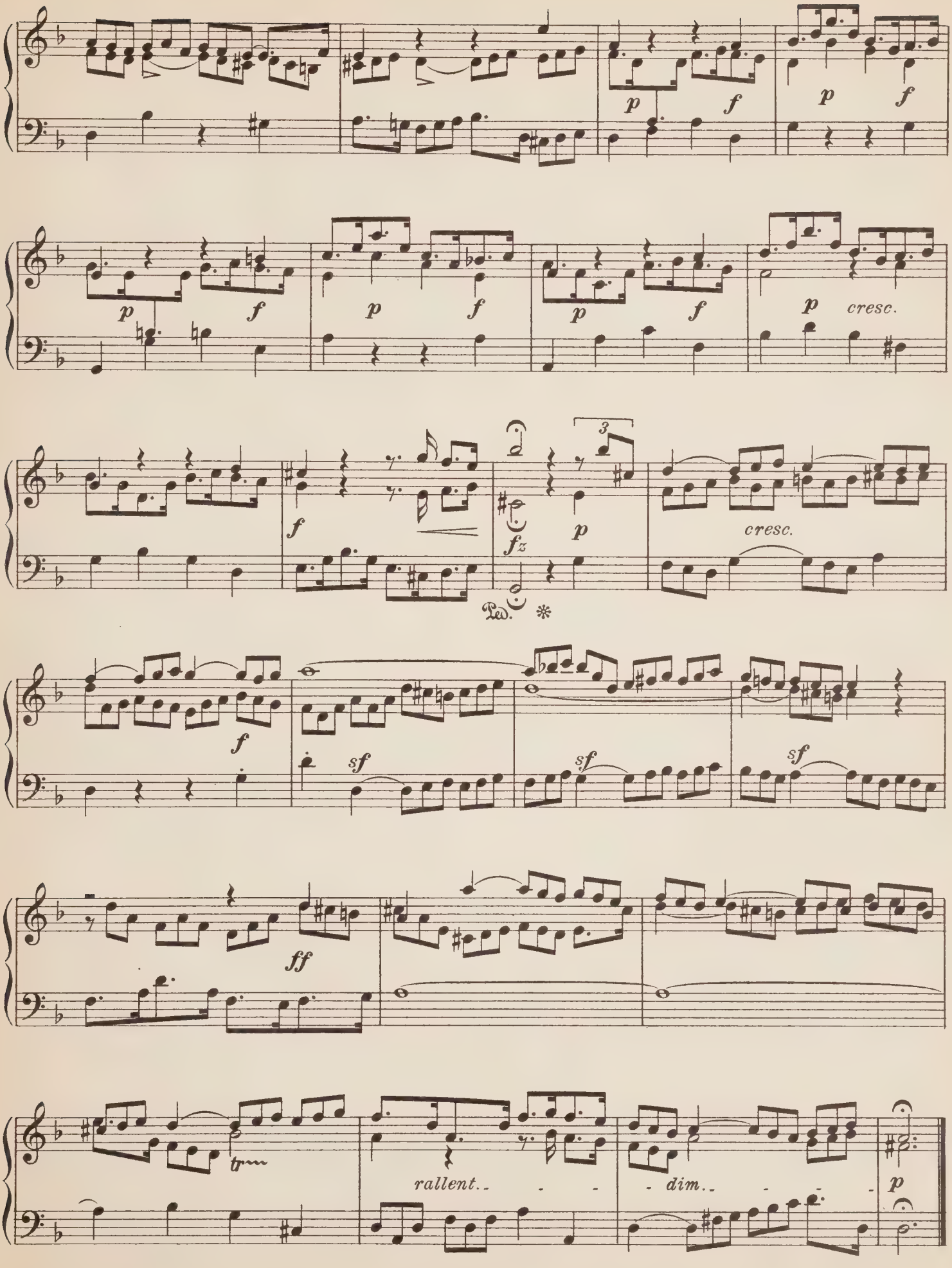



p
f
p
f
sf
sf
sf
sf
sf
sf
dim.
p
cresc.
f
sf
sf
sf
dim.
p
f
p
f
p
f
p
f
p


sf
ff
sf
sf
p
f
p
f
cresc.
p
fz
p
cresc.
f
sf
sf
sf
ff
sf
sf
tr
ritard.
sf


inversa.
pp
3
3
p
cresc.
f
tr
sf
sf
dim.
p
f
dim.
p
cresc.
f
sf
dim.


f
sf
sf
sf
dim.
p
f
p
cresc.
f
sf
tr

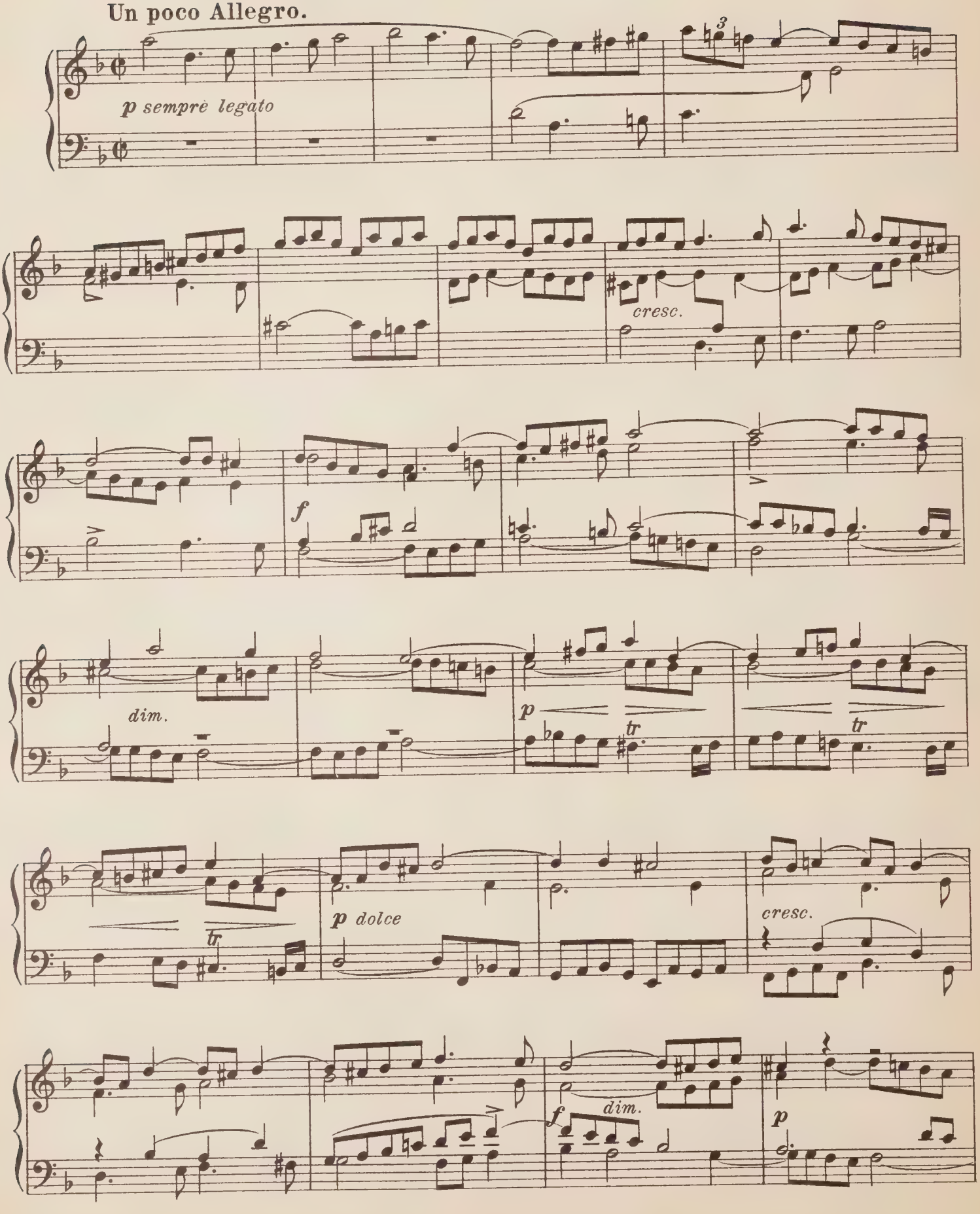

p
f
p
f
p
f
p
f
p
f
p
cresc.
f
fz
p
cresc.
Ped.
f
sf
sf
sf
ff
tr
rallent.
dim.
p

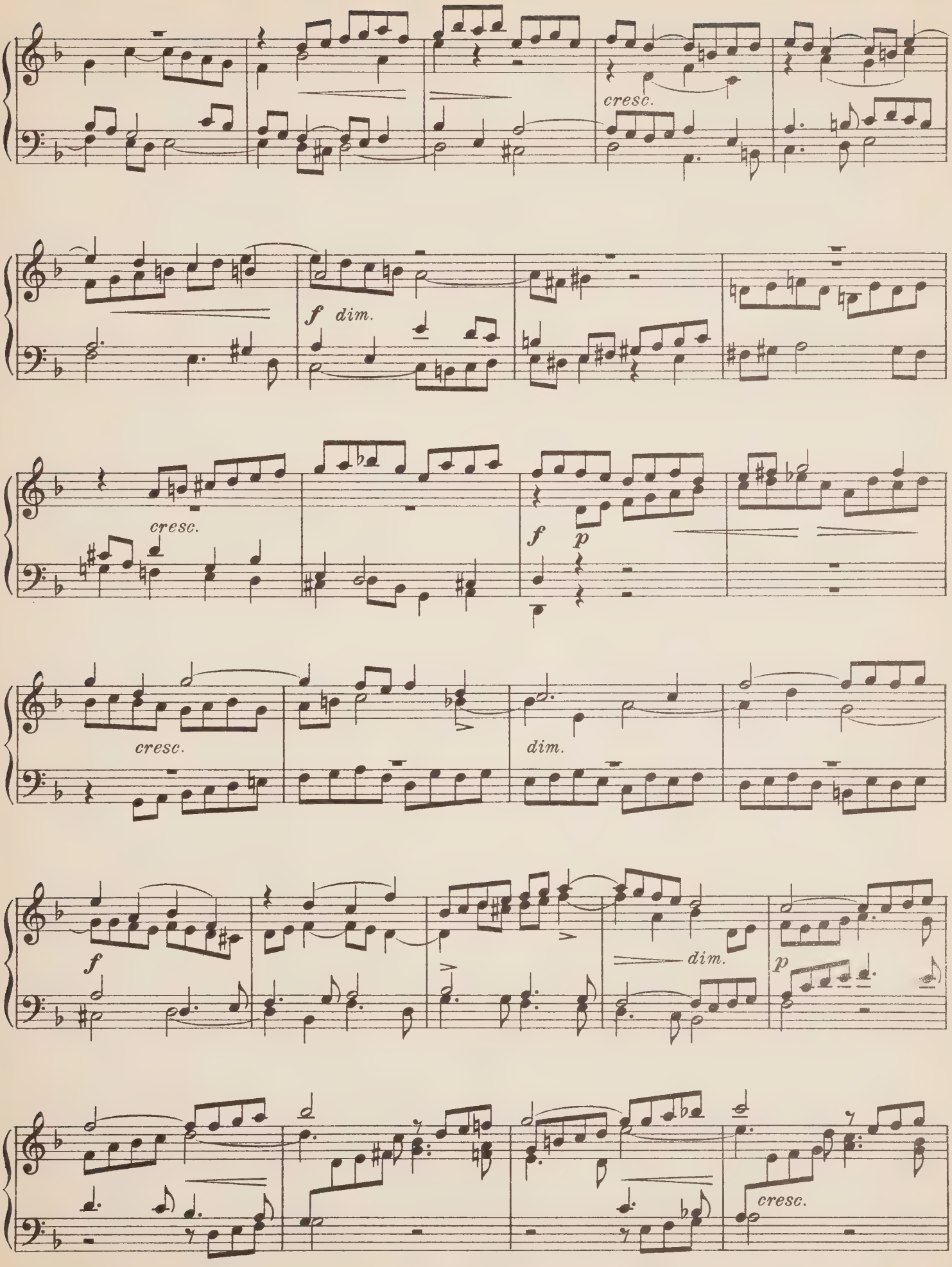
FUGA XIV

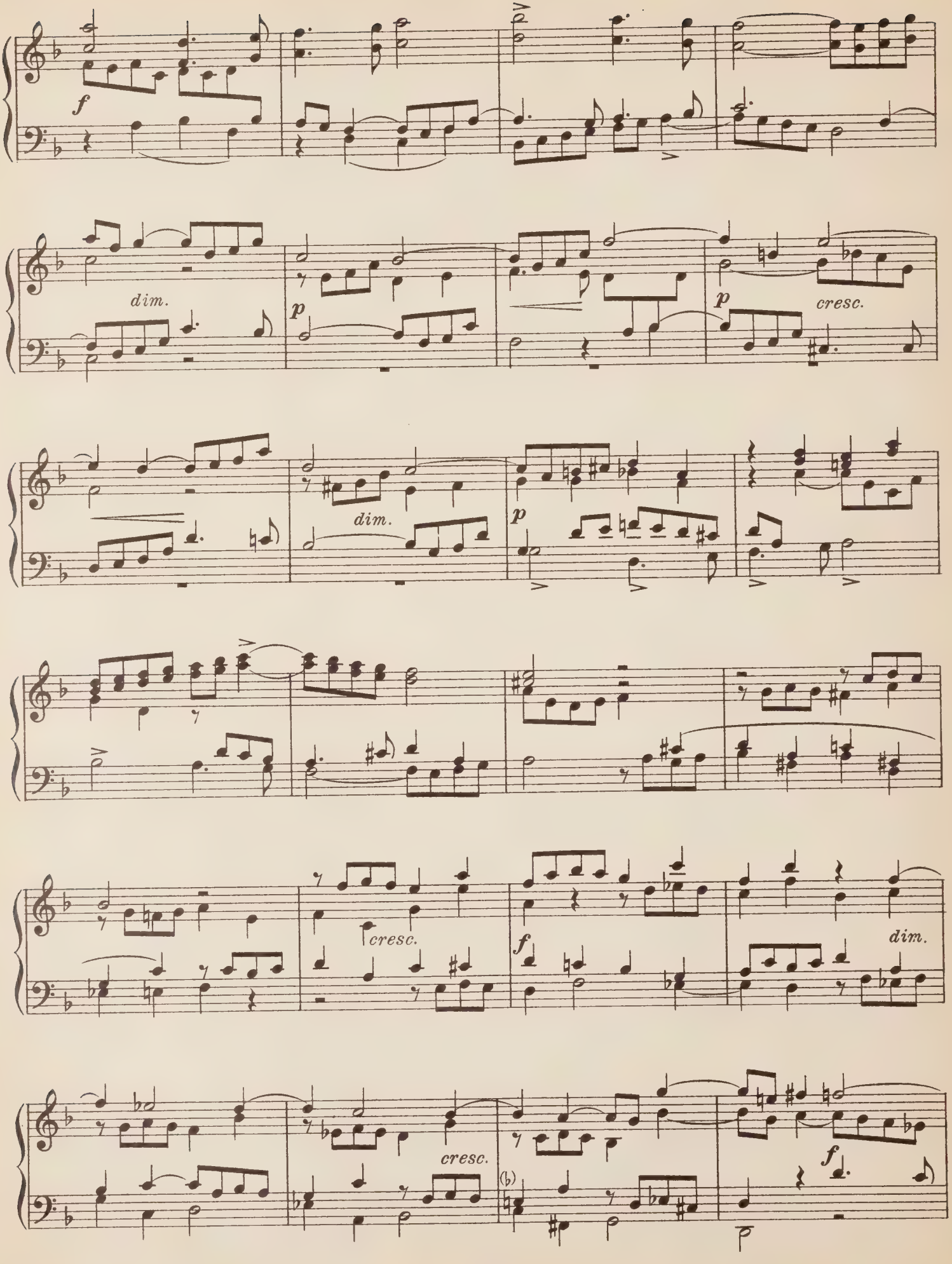
a 4 voci.

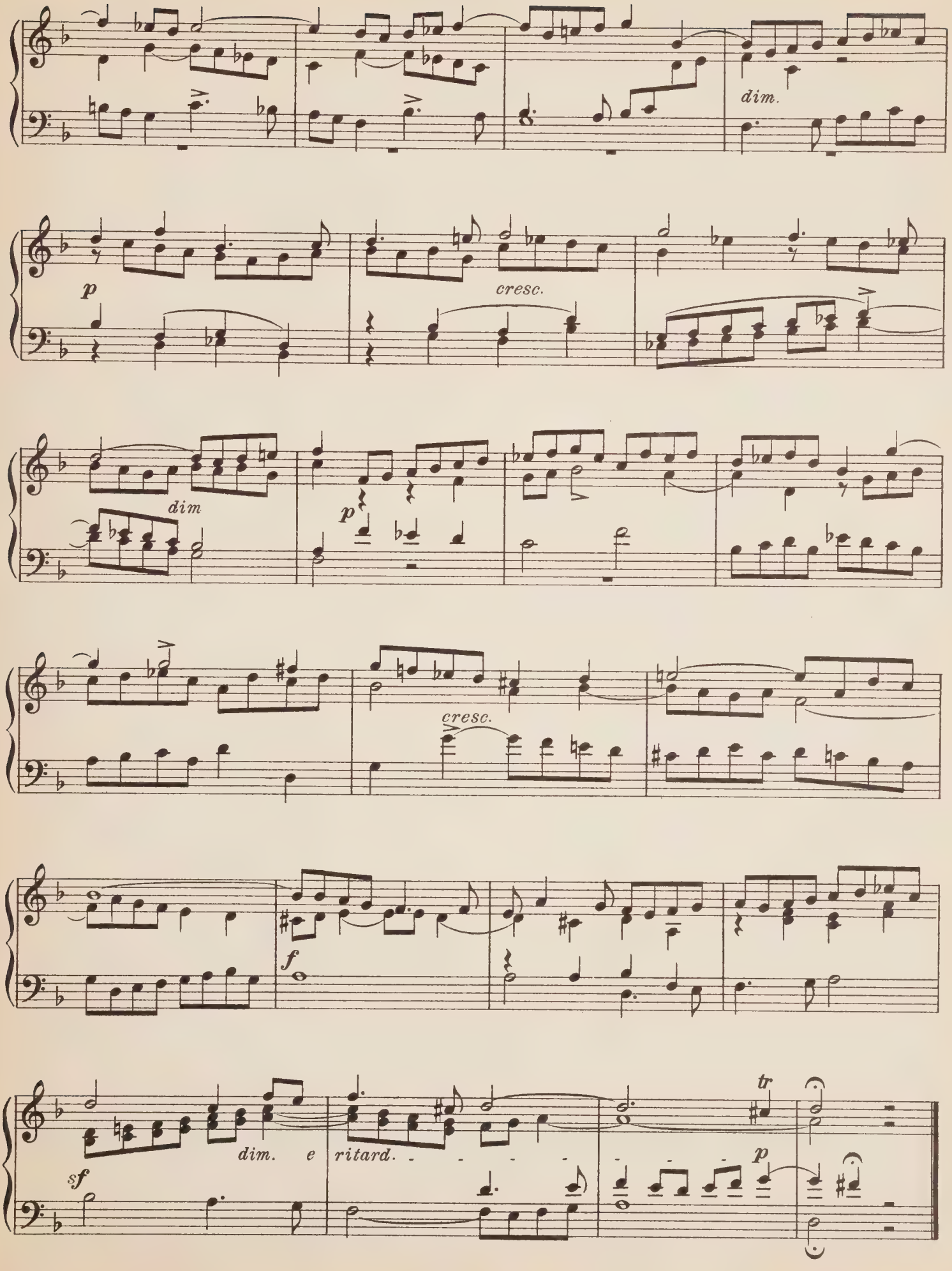
(Variante zu Nº X.)

Un poco Allegro.




cresc.
f dim.
cresc.
f p
cresc.
dim.
f
dim.
p
cresc.

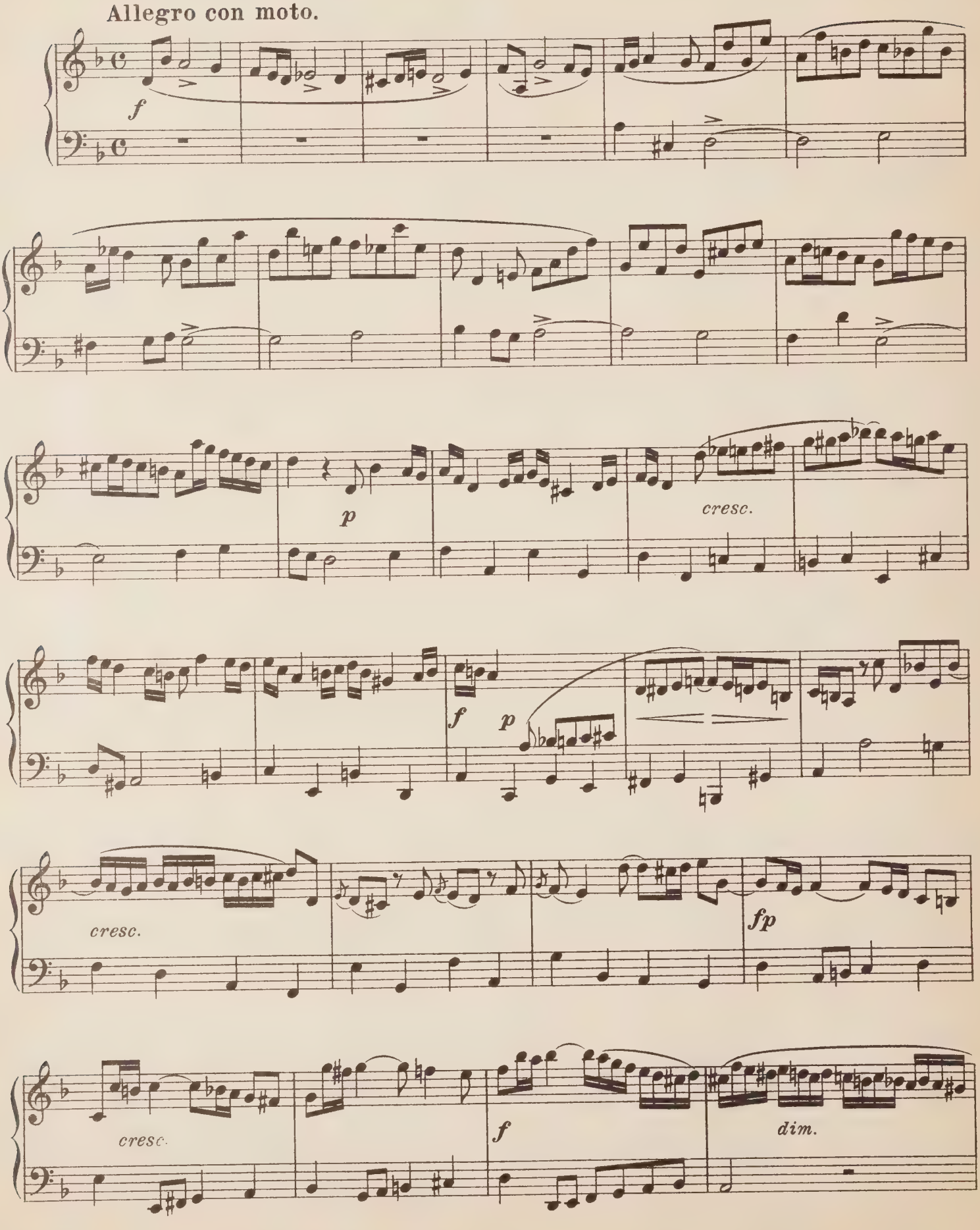

f
dim.
p
p
cresc.
dim.
p
cresc.
f
dim.
cresc.
(♭)
f

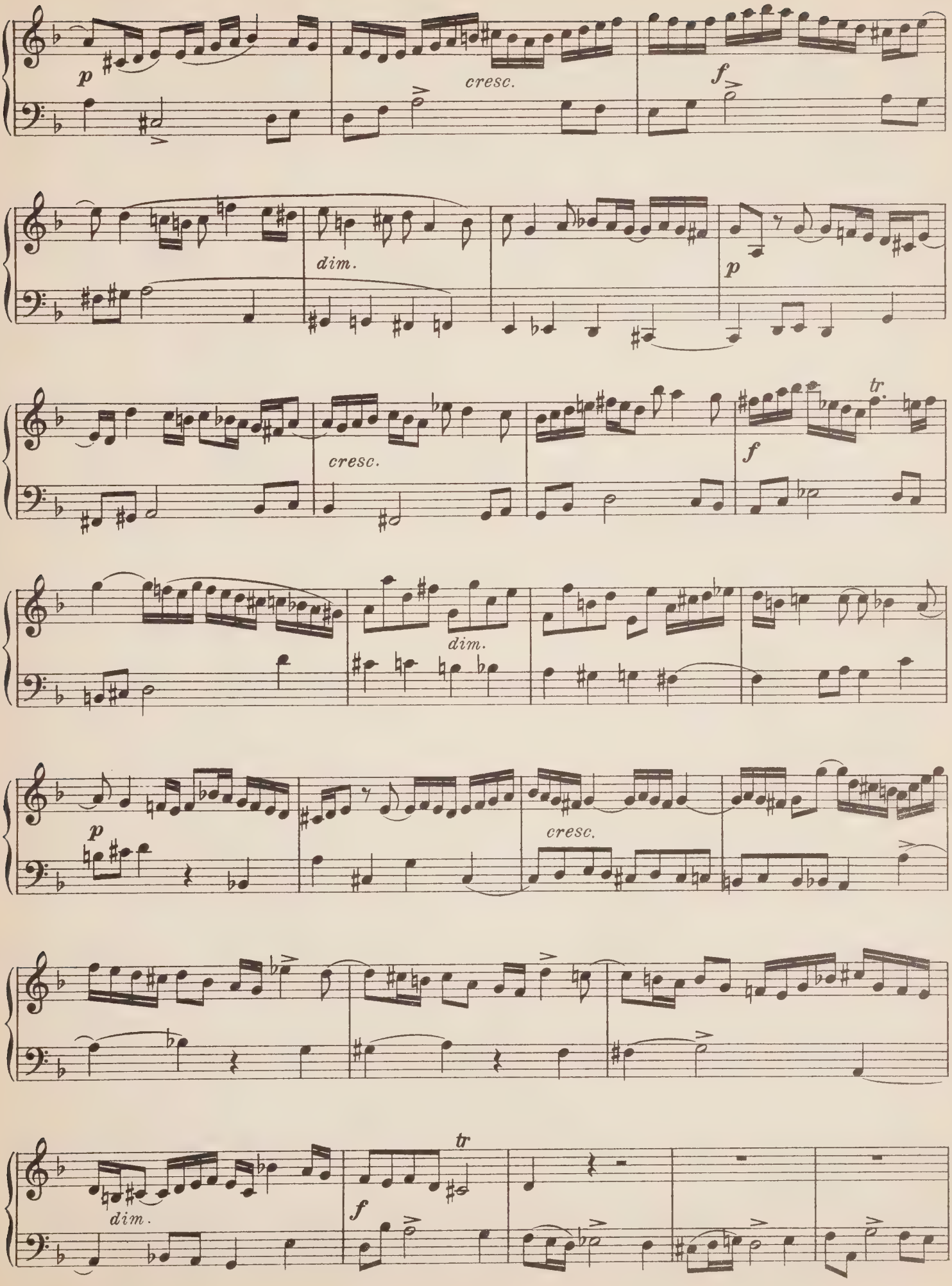

dim.
p
cresc.
dim
p
cresc.
f
sf
dim. e ritard.
tr
p

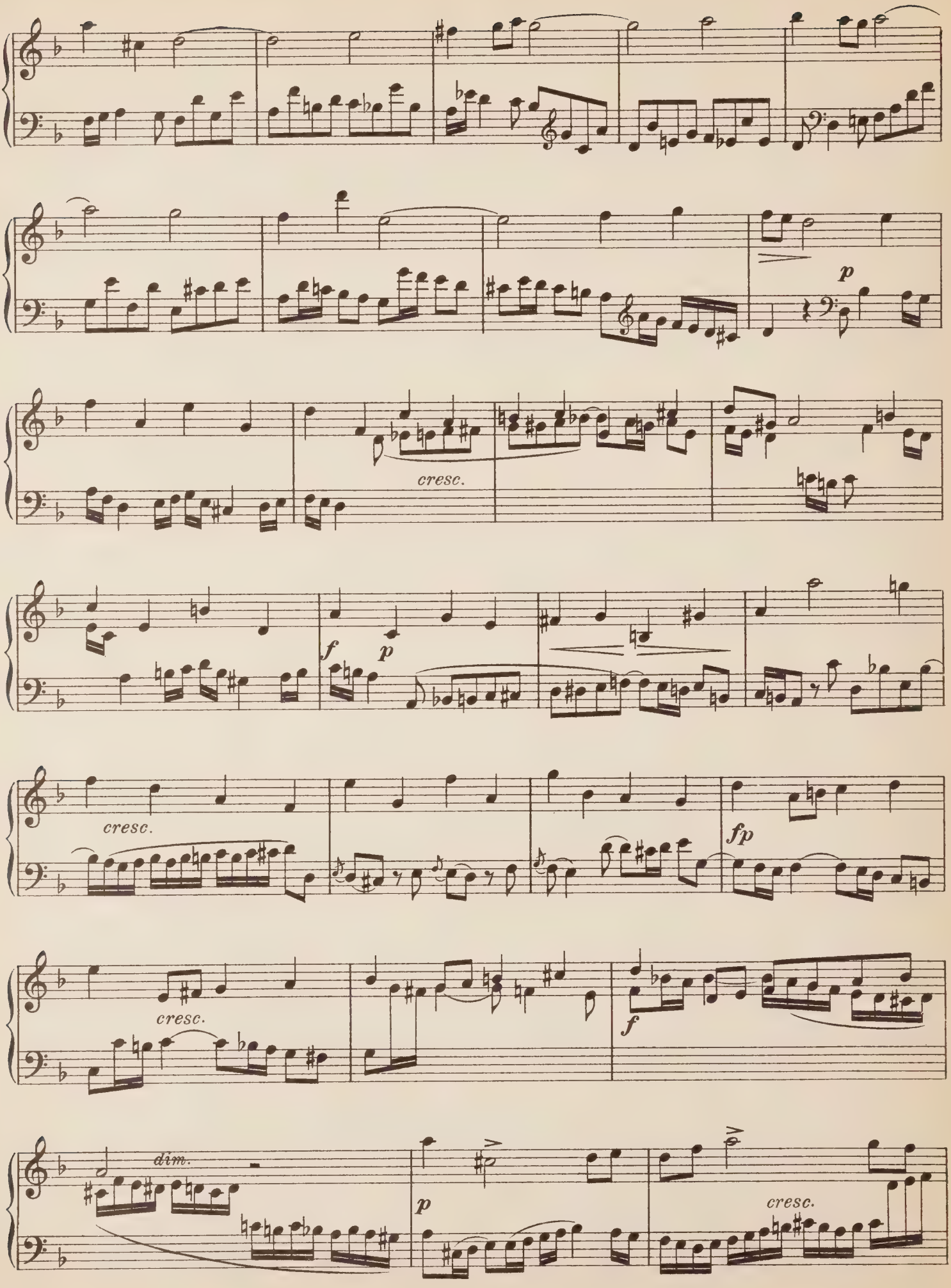
CANONE I.

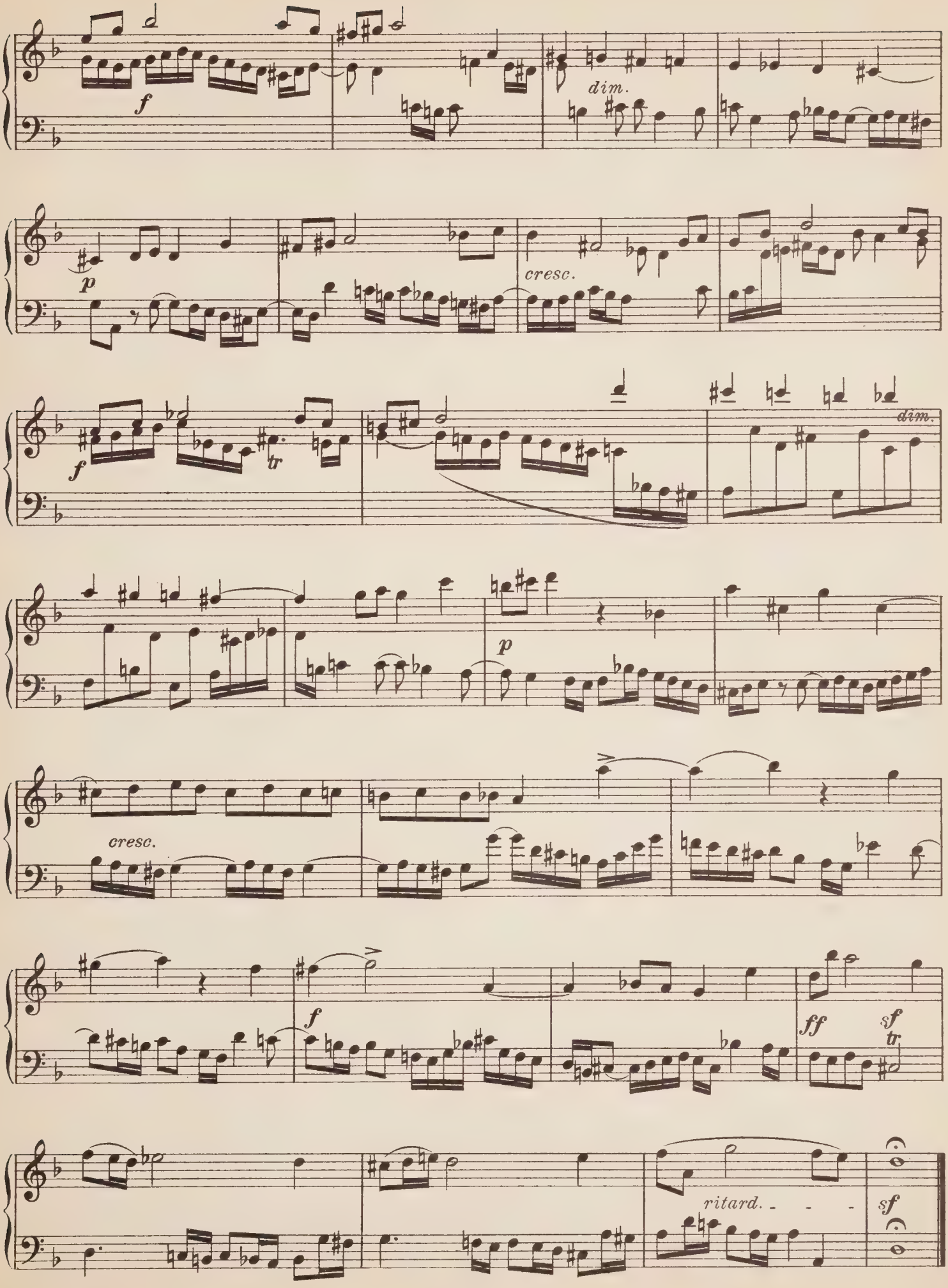
Canone per augmentationem in motu contrario.

Allegro con moto.



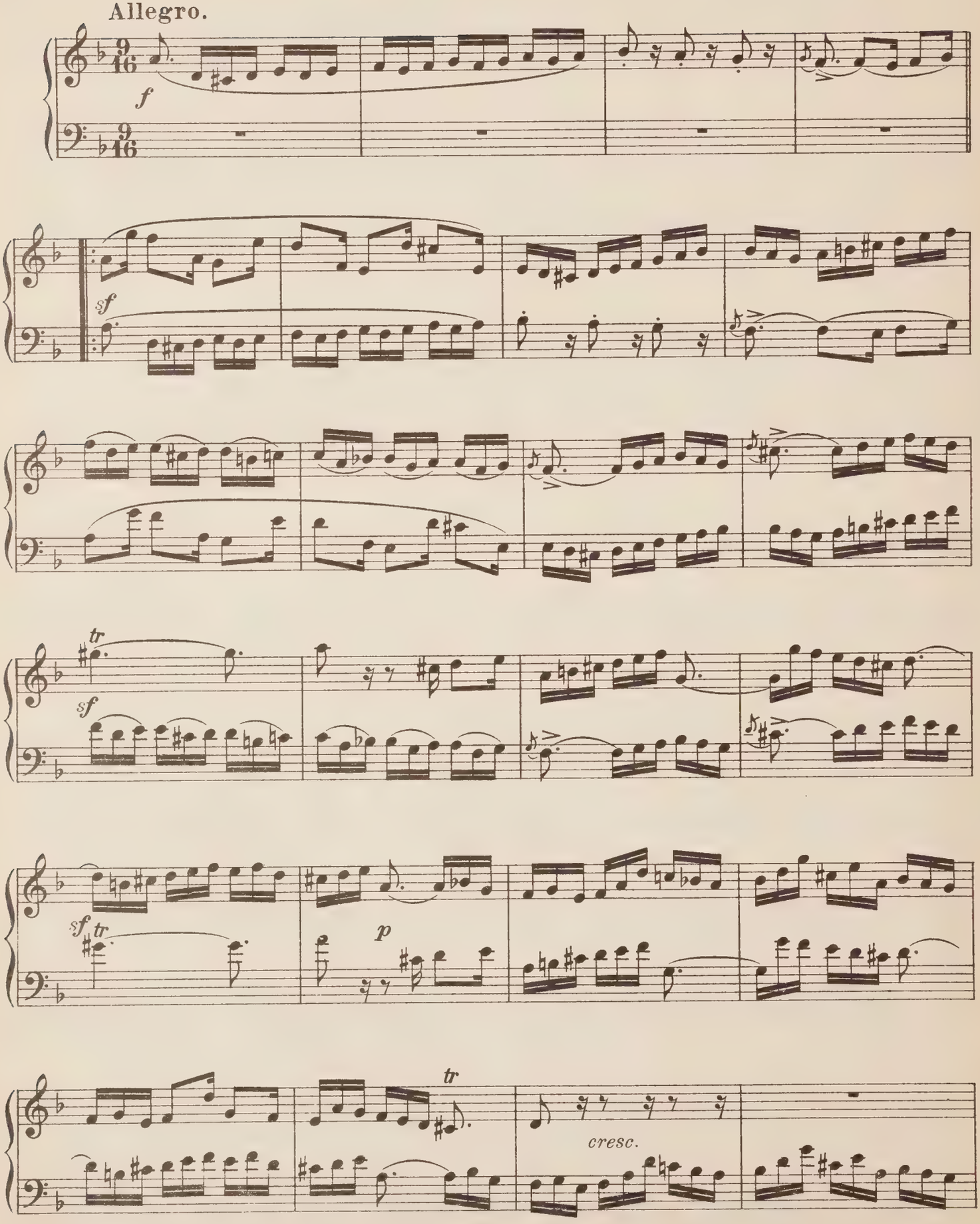

p
cresc.
f
dim.
p
cresc.
tr.
f
dim.
p
cresc.
dim.
tr
f

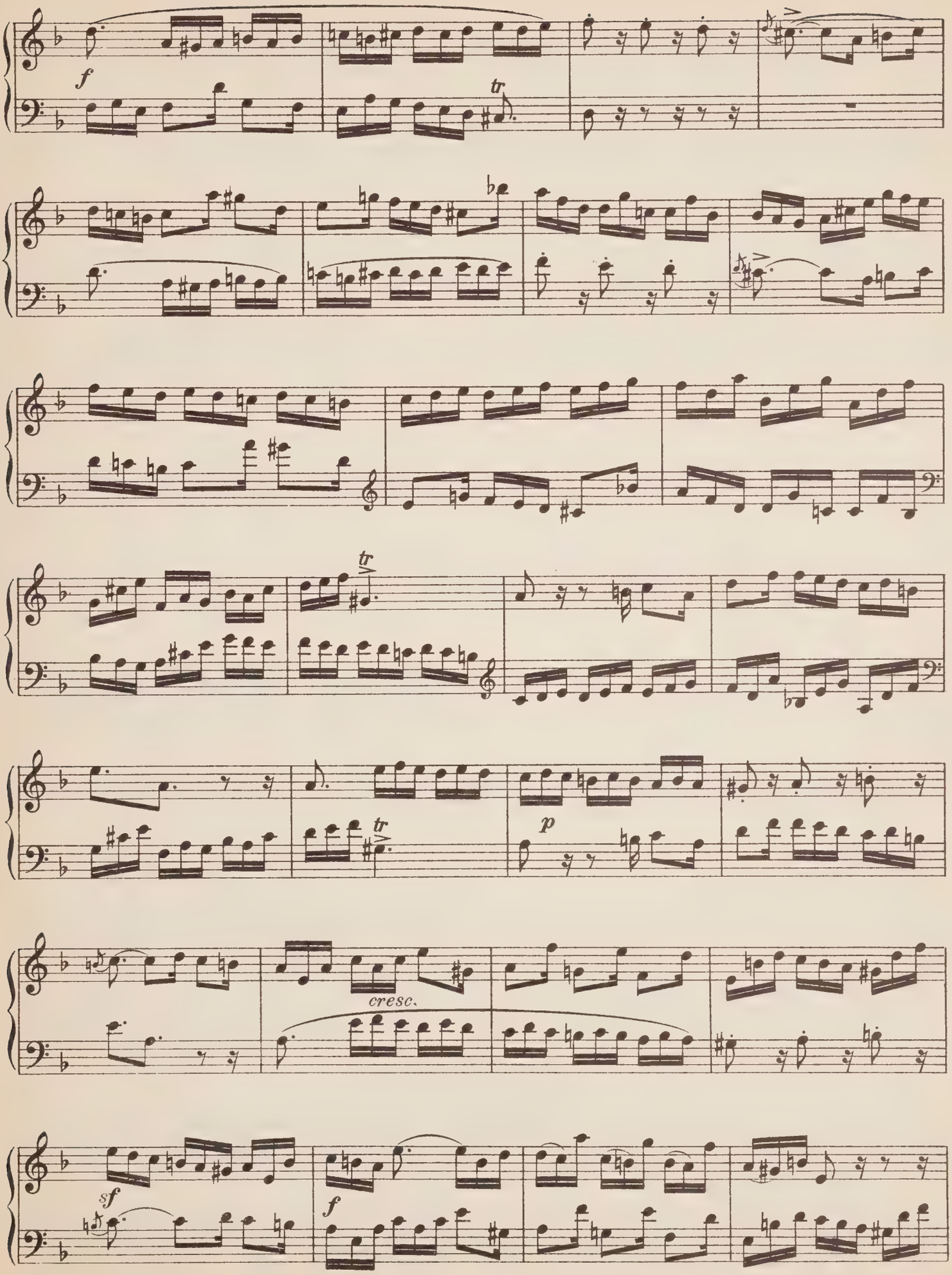

p
cresc.
f
p
cresc.
fp
cresc.
f
dim.
p
cresc.

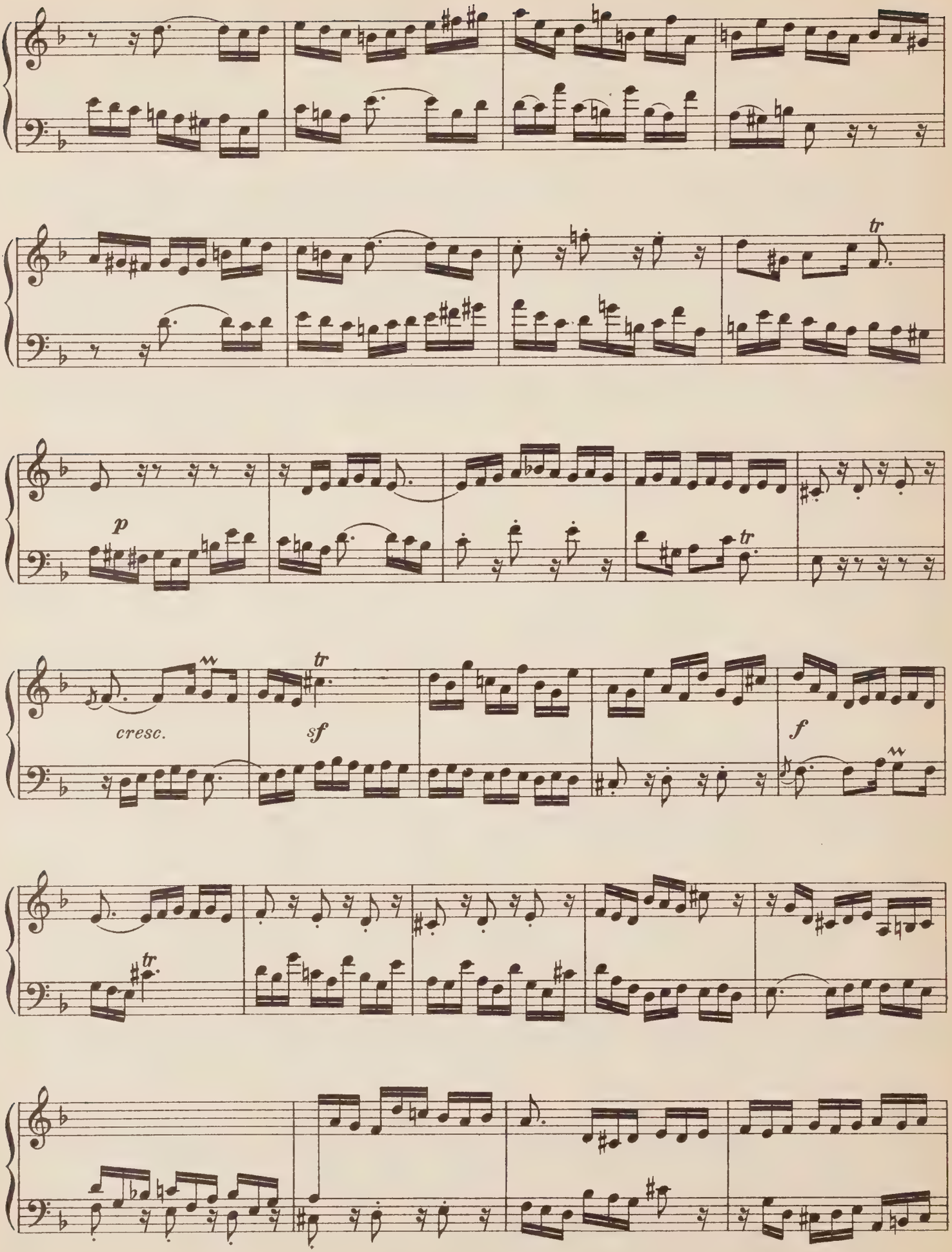

f
dim.
p
cresc.
f
tr
dim.
p
cresc.
f
ff
sf
tr
ritard.
sf

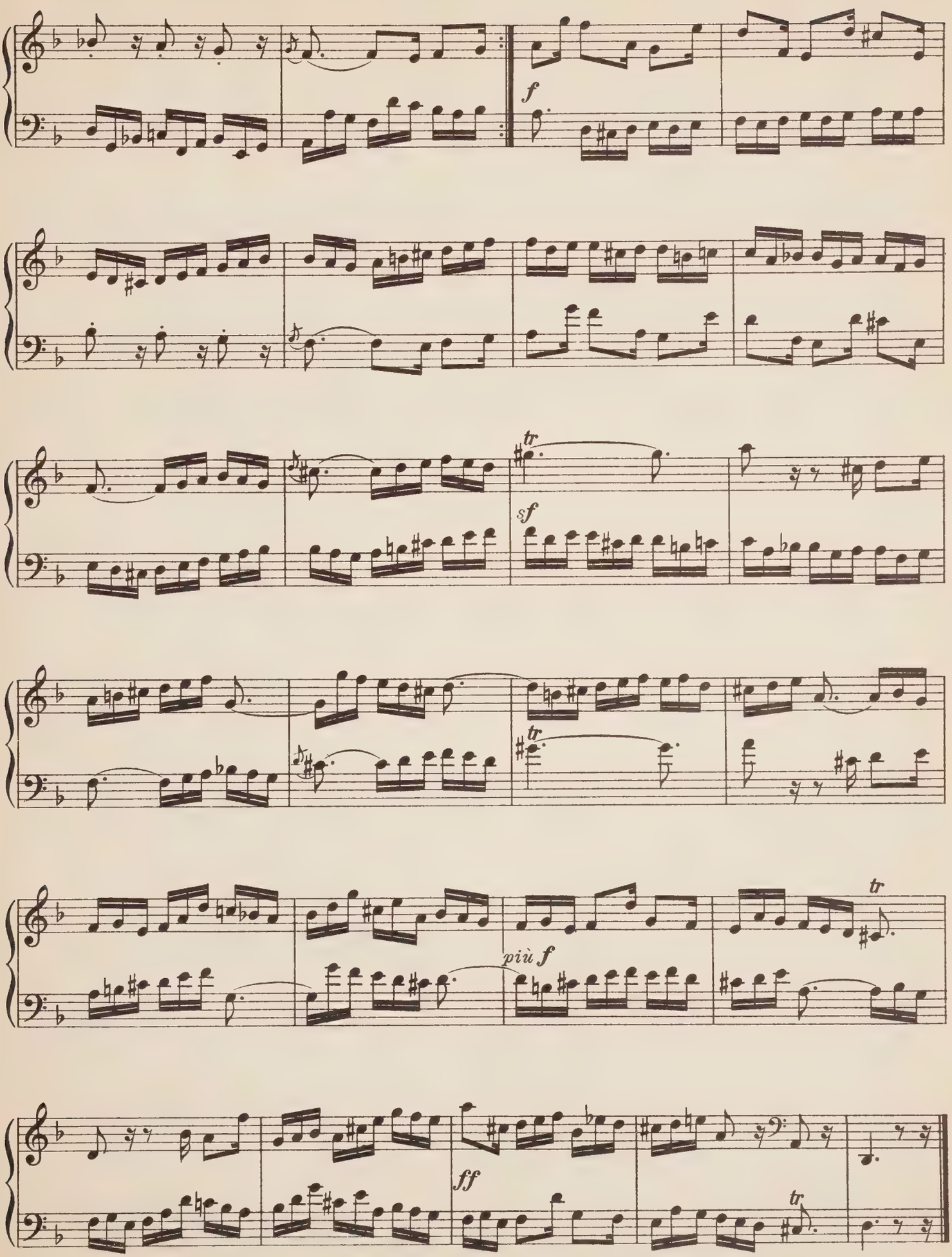
CANONE II.

Canone all' ottava.




f
tr
tr
tr
p
cresc.
sf
f

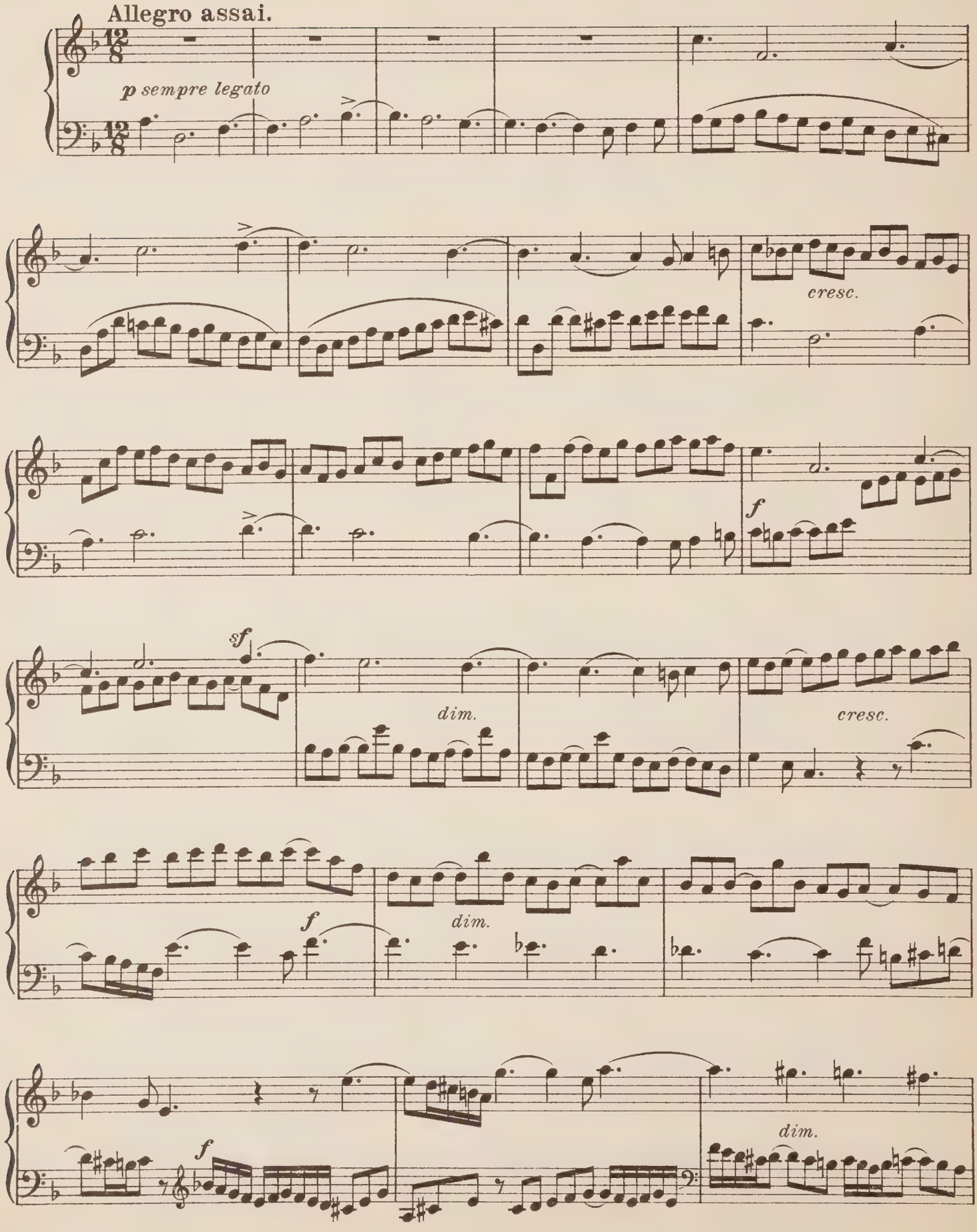

tr
p
tr
cresc.
tr
sf
f
tr

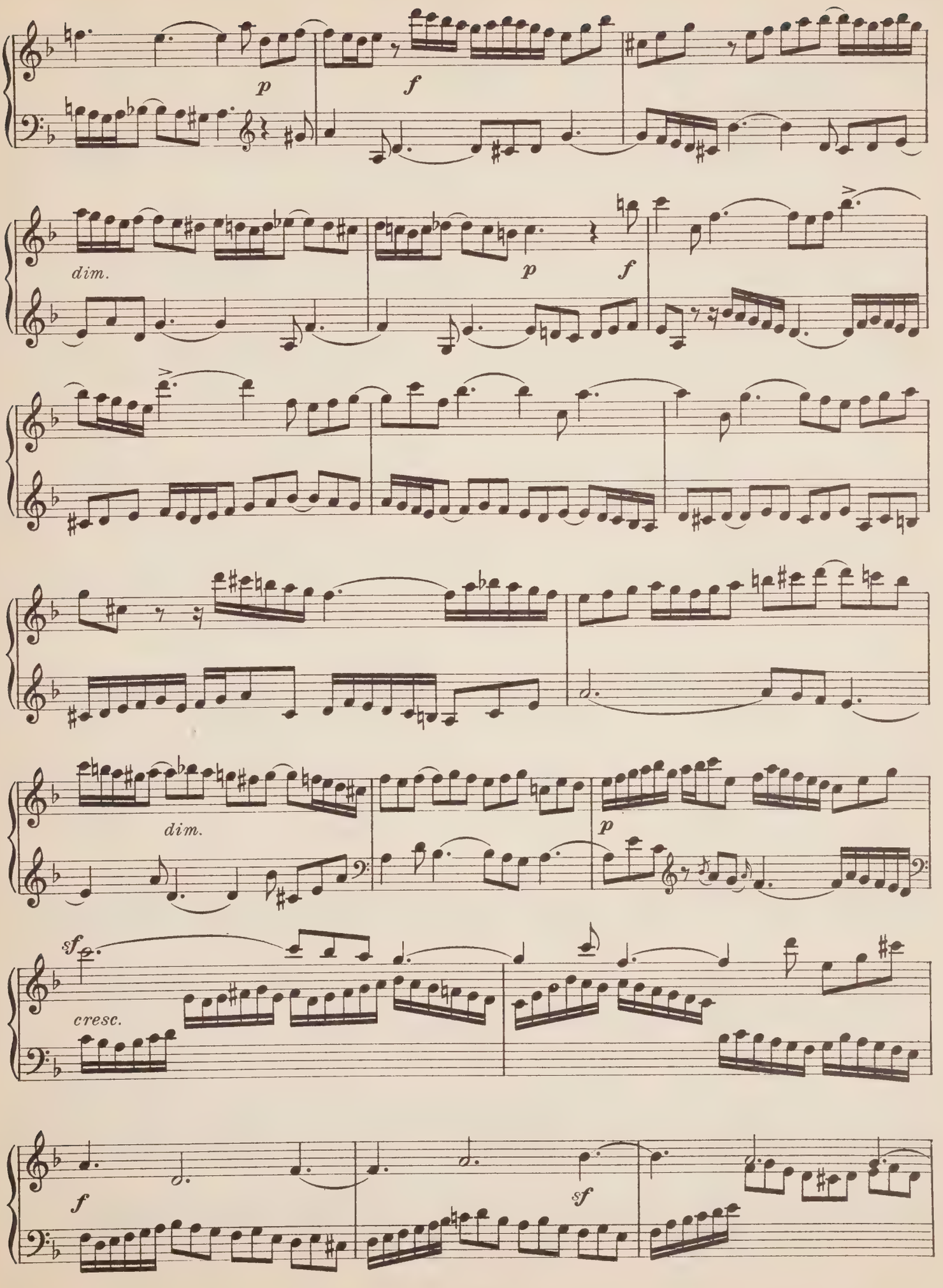

f
tr
sf
tr
più f
tr
ff
tr

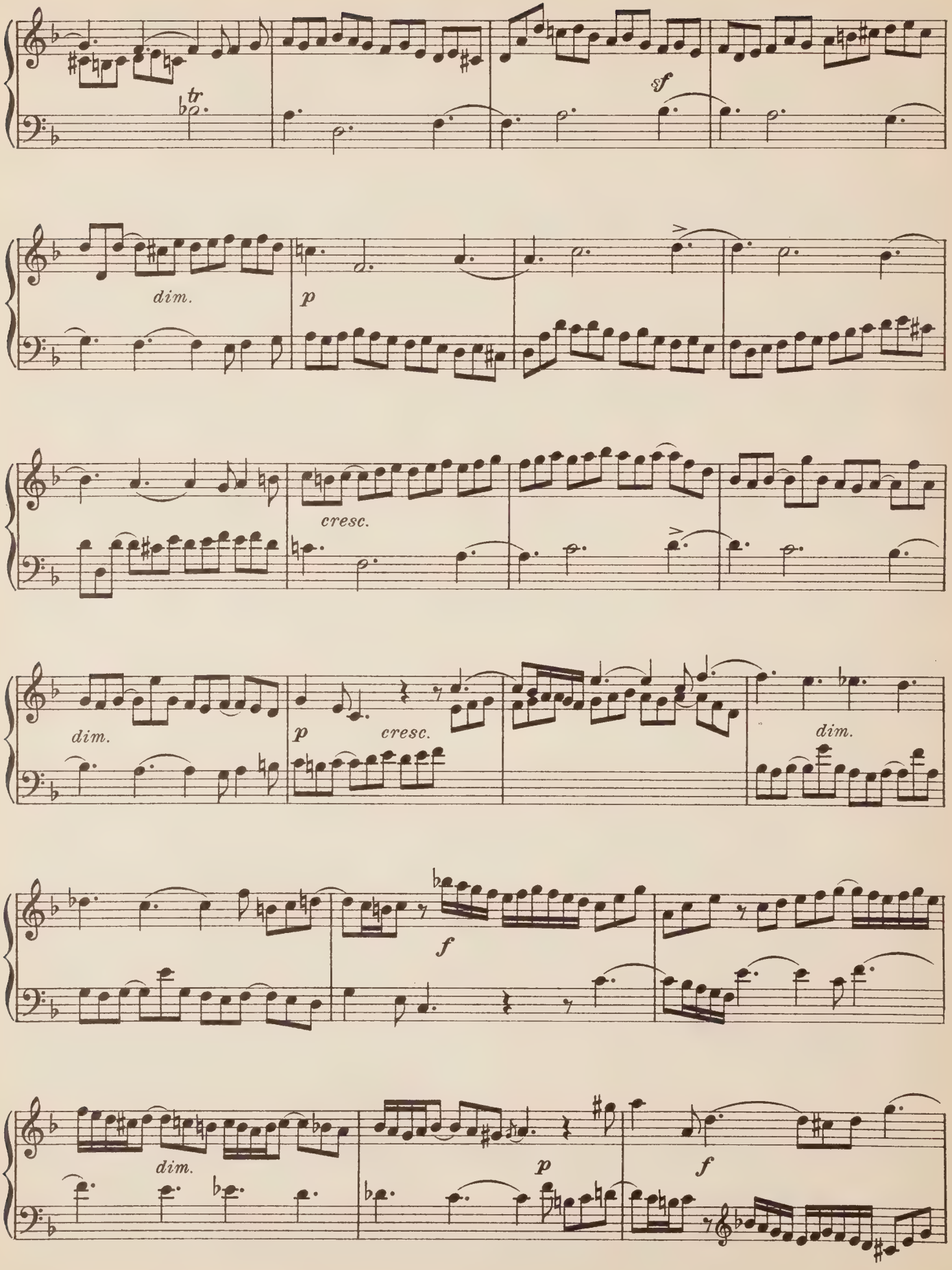
CANONE III.

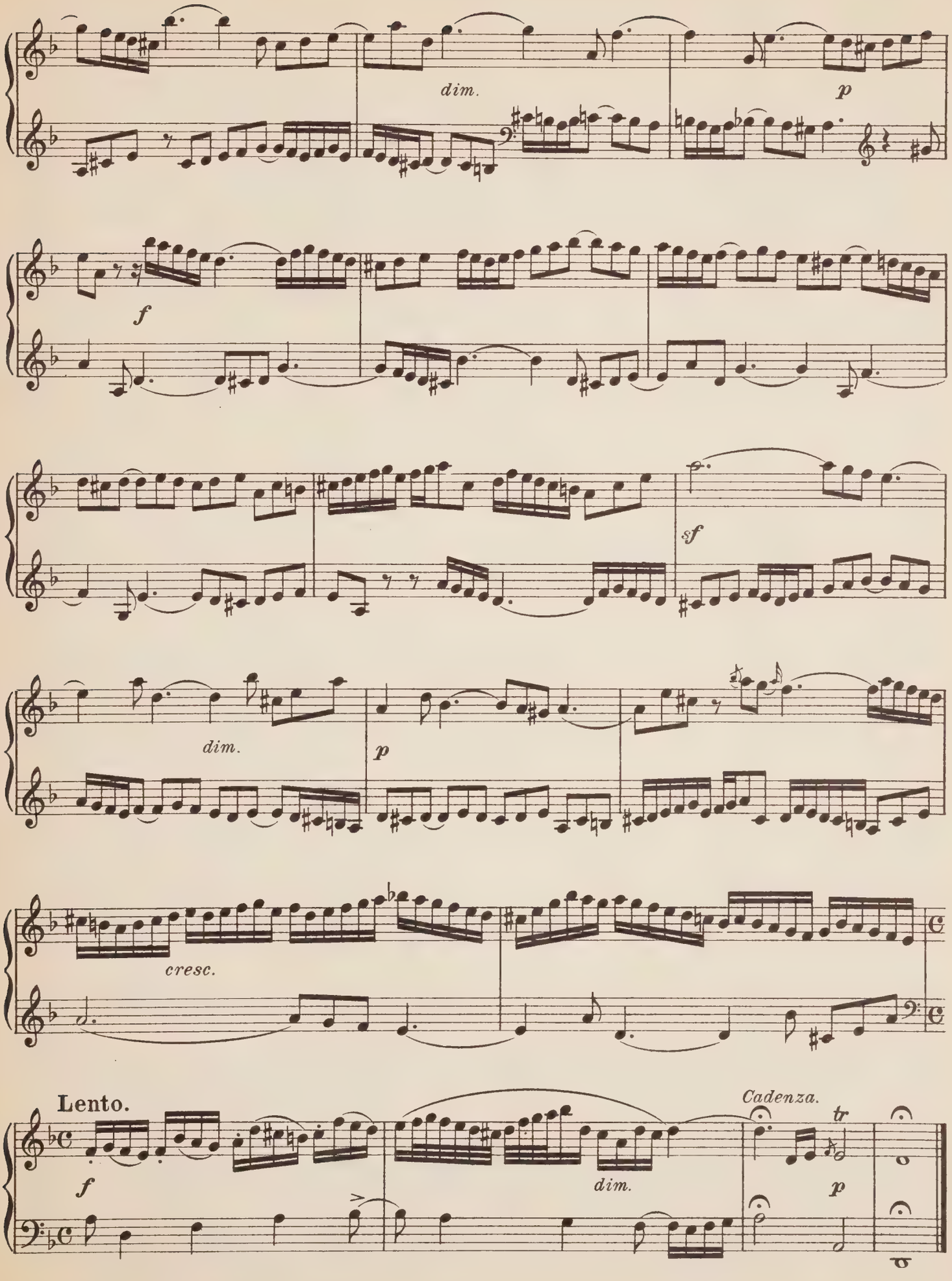
Canone alla decima

(in contrapunto alla terza.)




p
f
dim.
p
f
dim.
p
sf
cresc.
f
sf

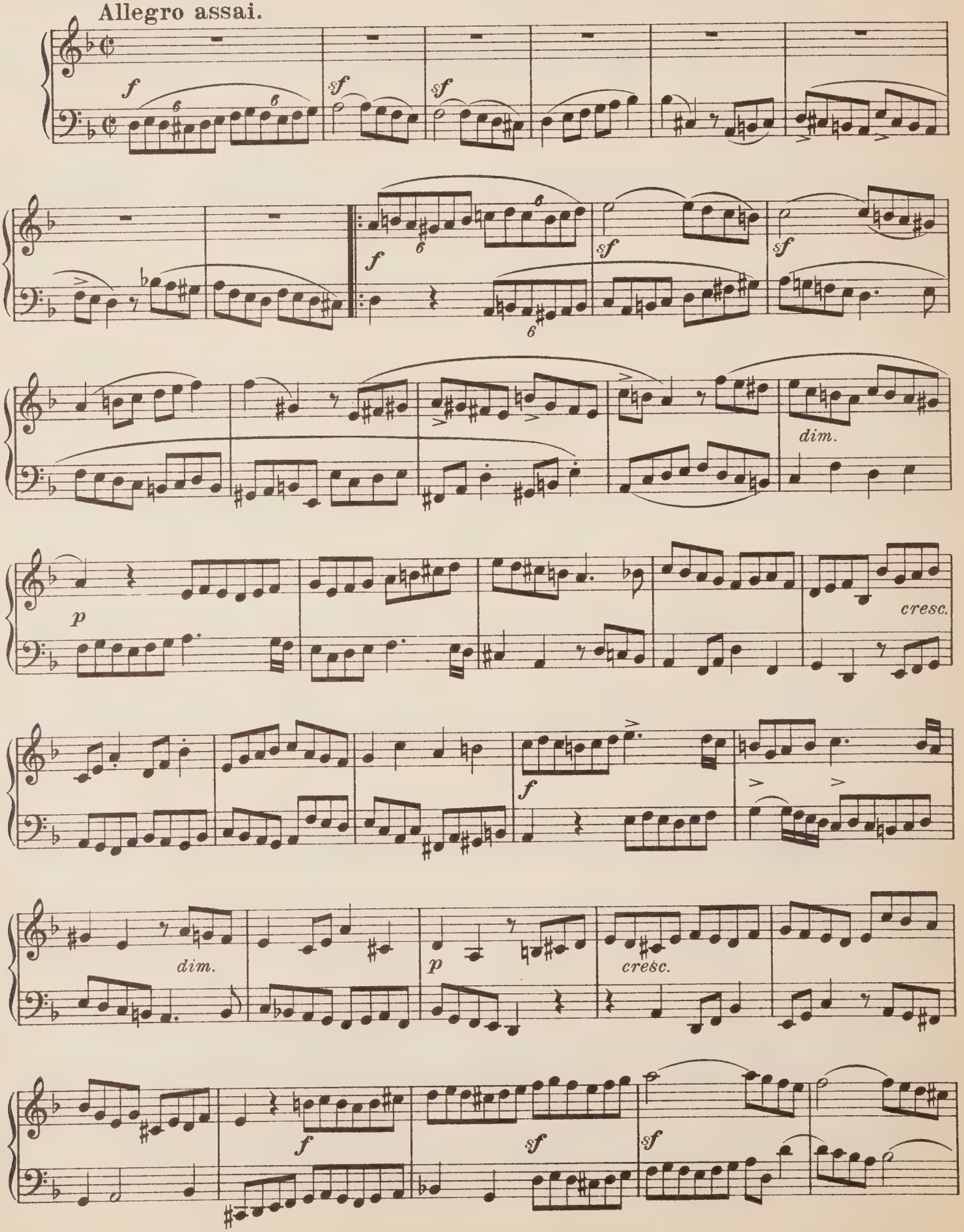

tr
sf
dim.
p
cresc.
dim.
p
cresc.
dim.
f
dim.
p
f

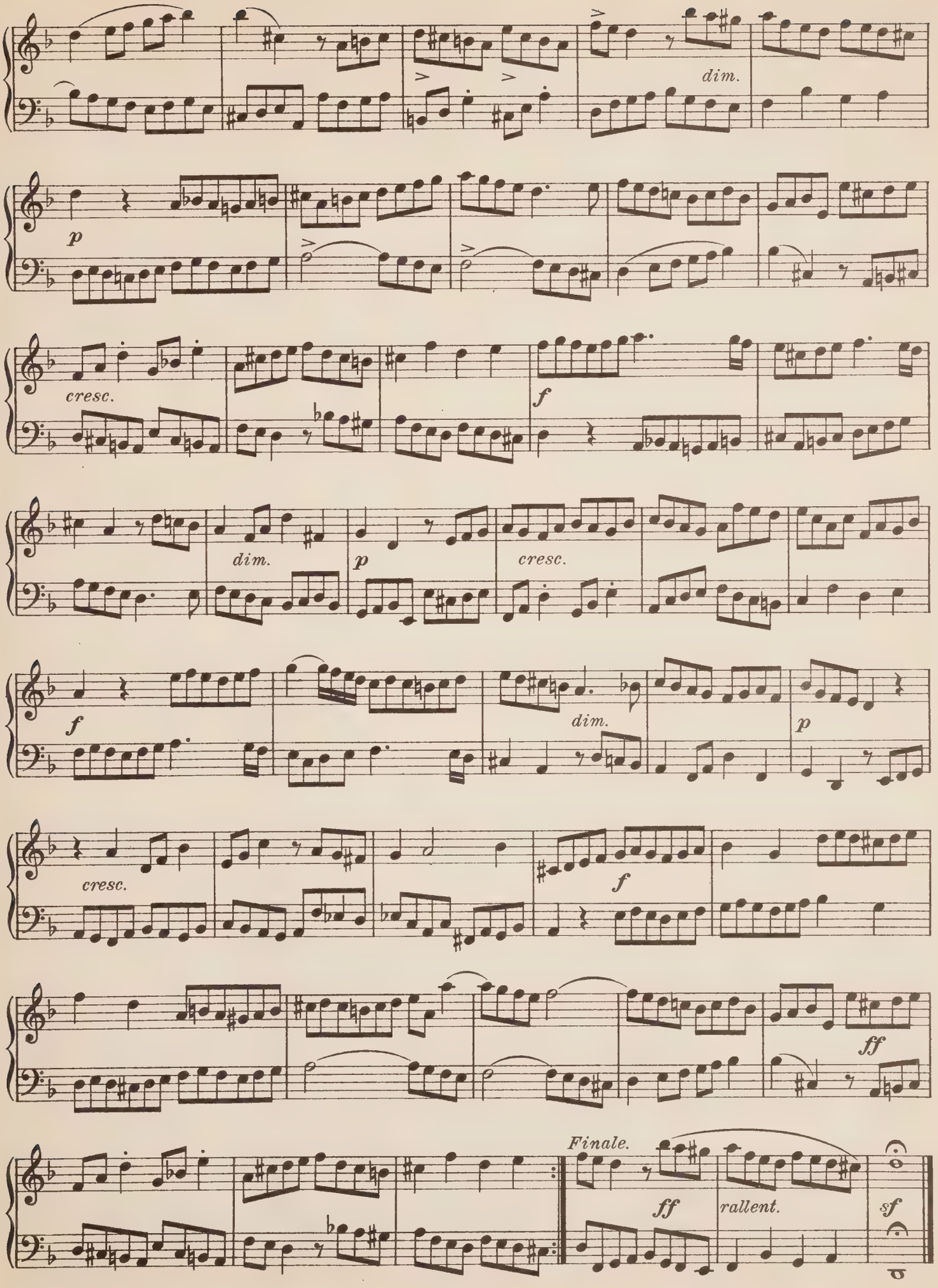

dim.
p
f
sf
dim.
p
cresc.
Lento.
Cadenza.
tr
f
dim.
p

CANONE IV.

Canone alla duodecima

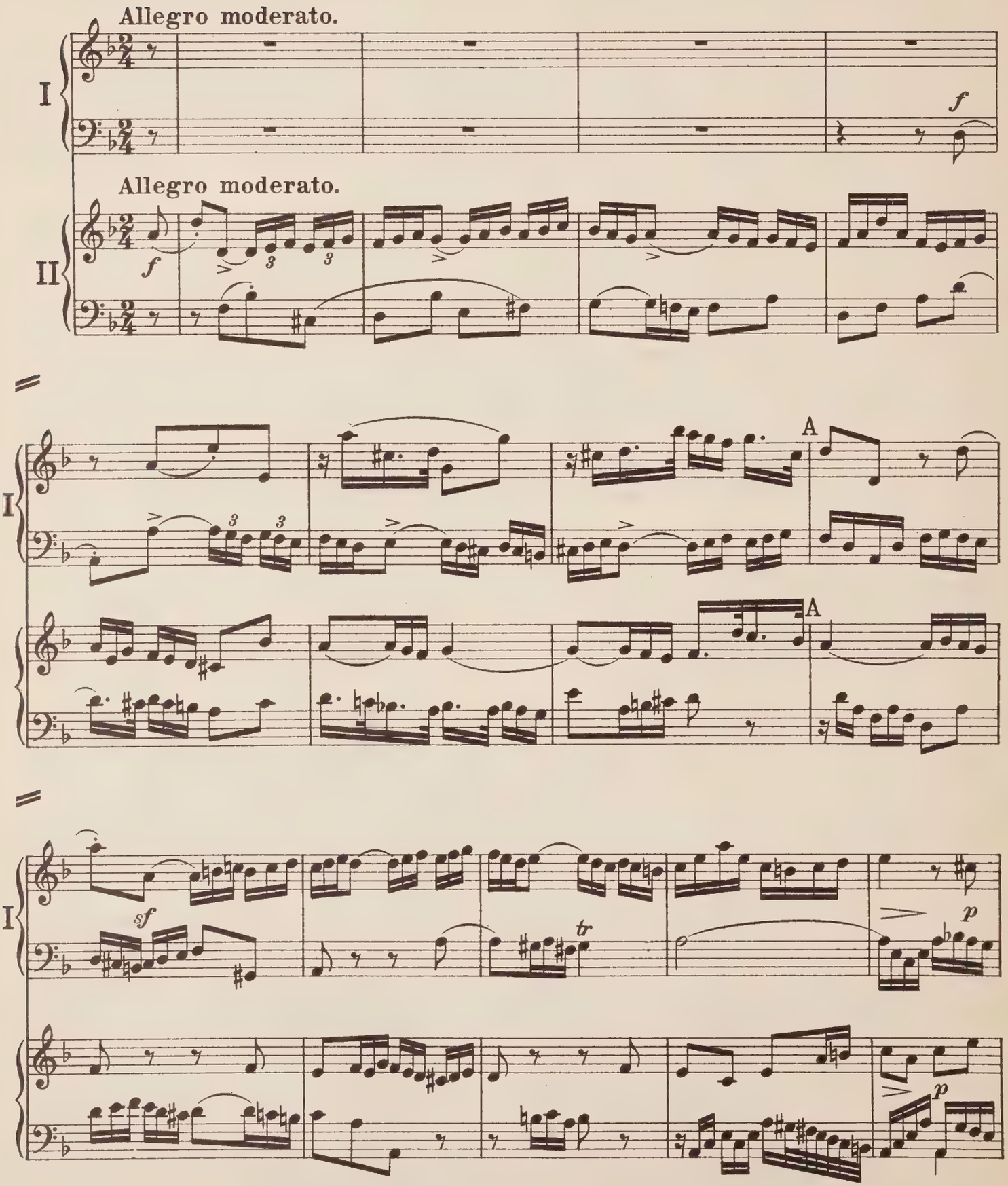
(in contrapunto alla quinta.)

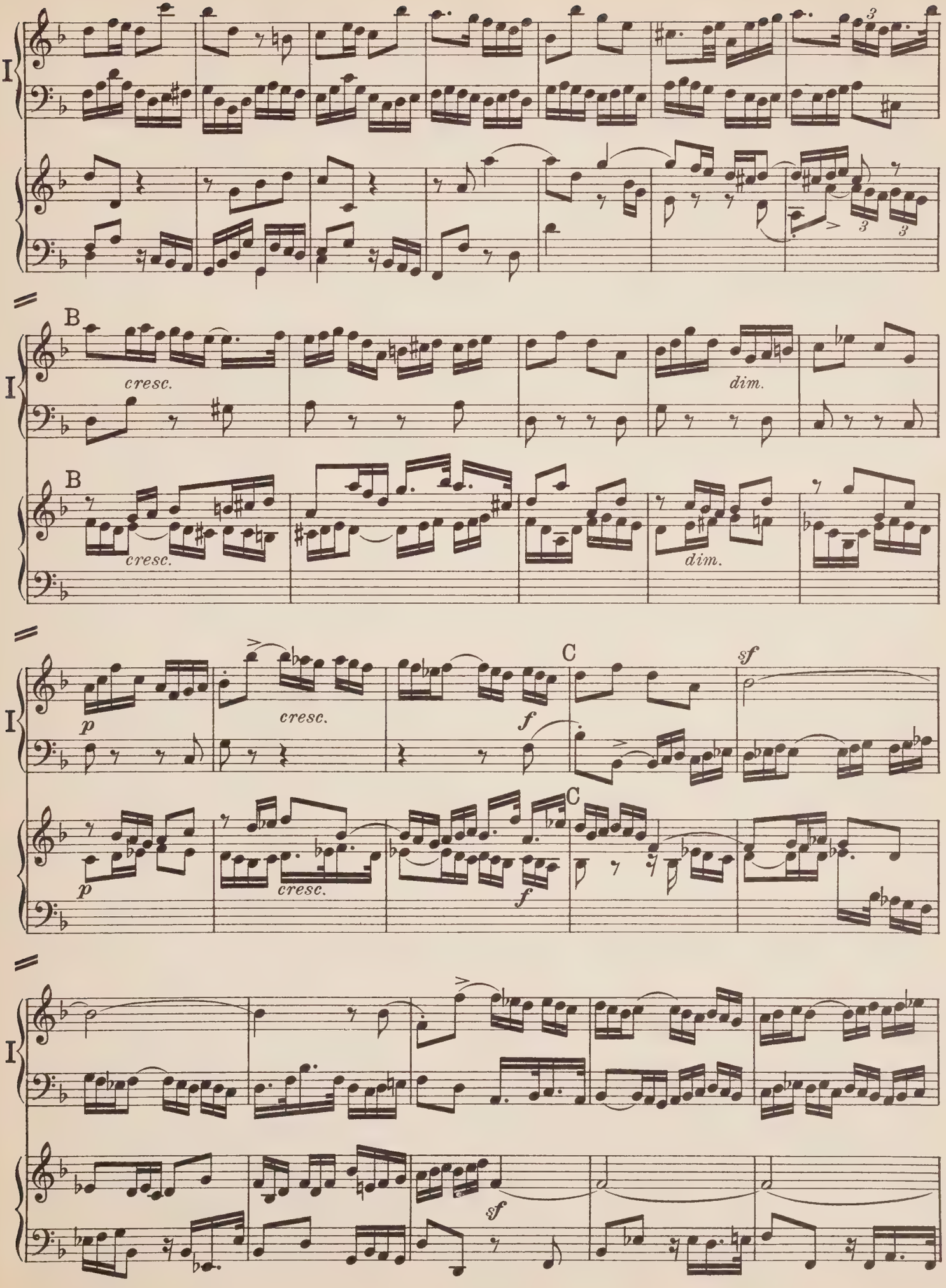


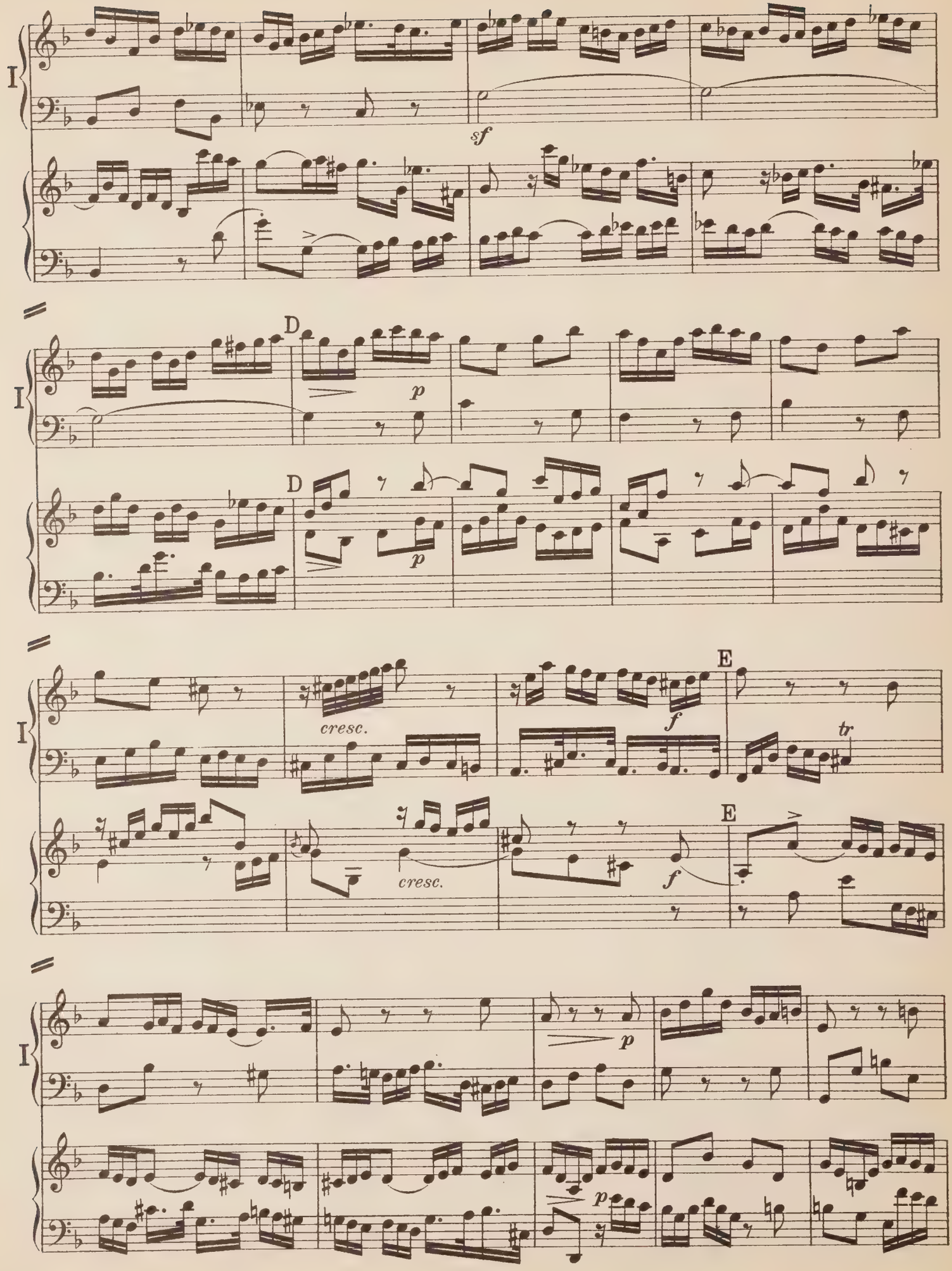

dim.
p
cresc.
f
dim.
p
cresc.
f
dim.
p
cresc.
f
ff
Finale.
ff
rallent.
sf

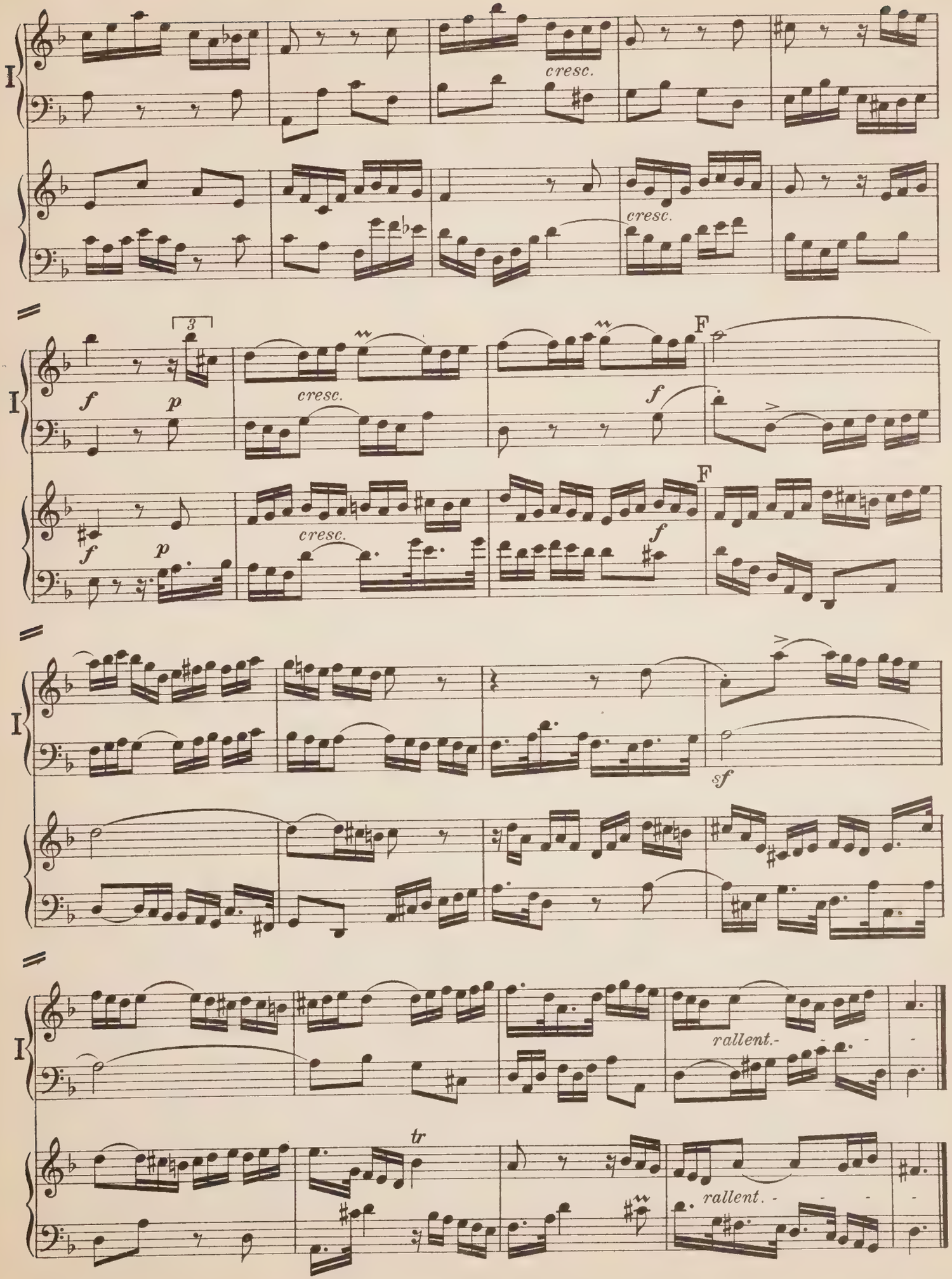
FUGA I

per due Pianoforti.



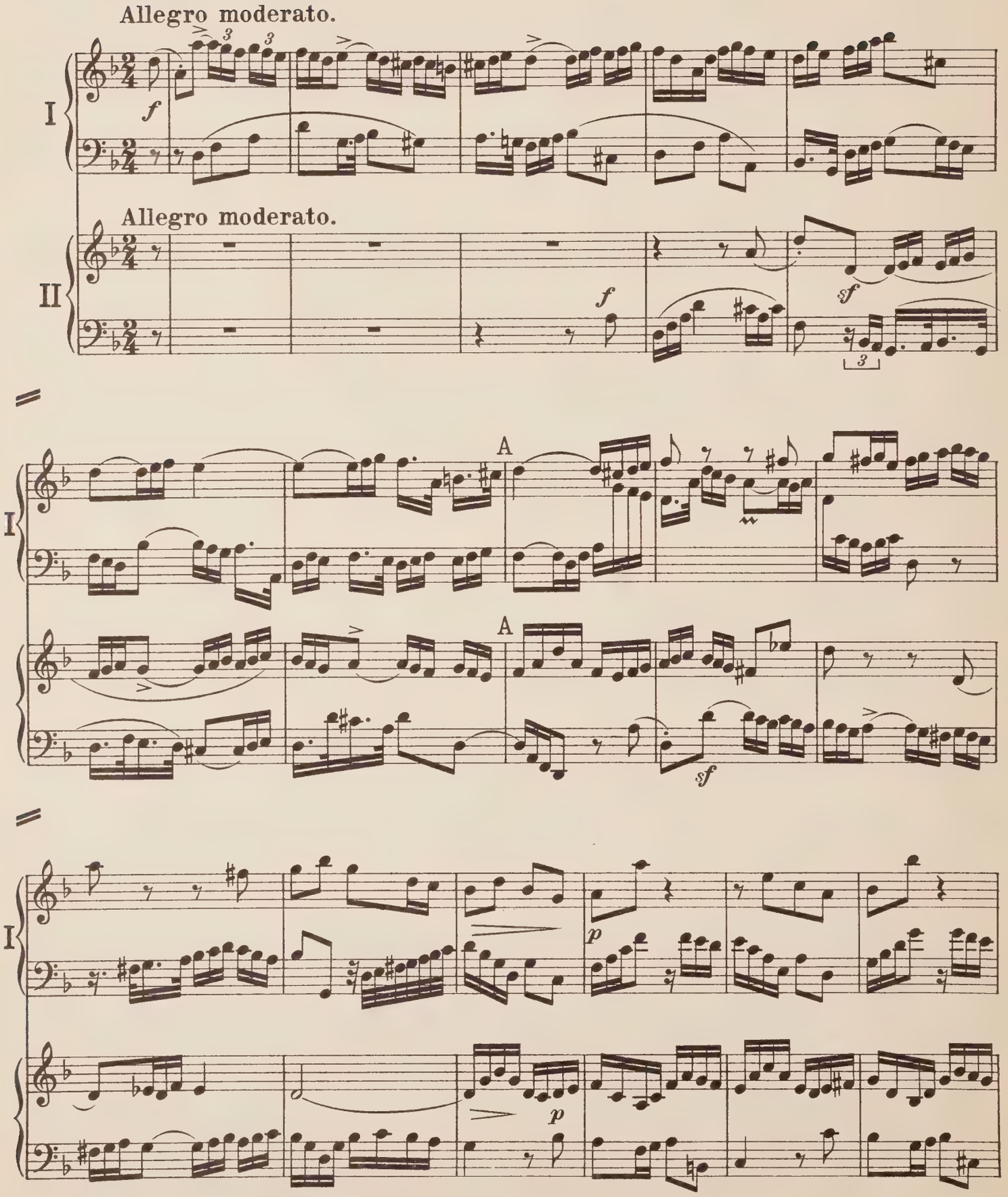

I
B
cresc.
dim.
B
cresc.
dim.
C
sf
p
cresc.
f
C
p
cresc.
f
I
sf

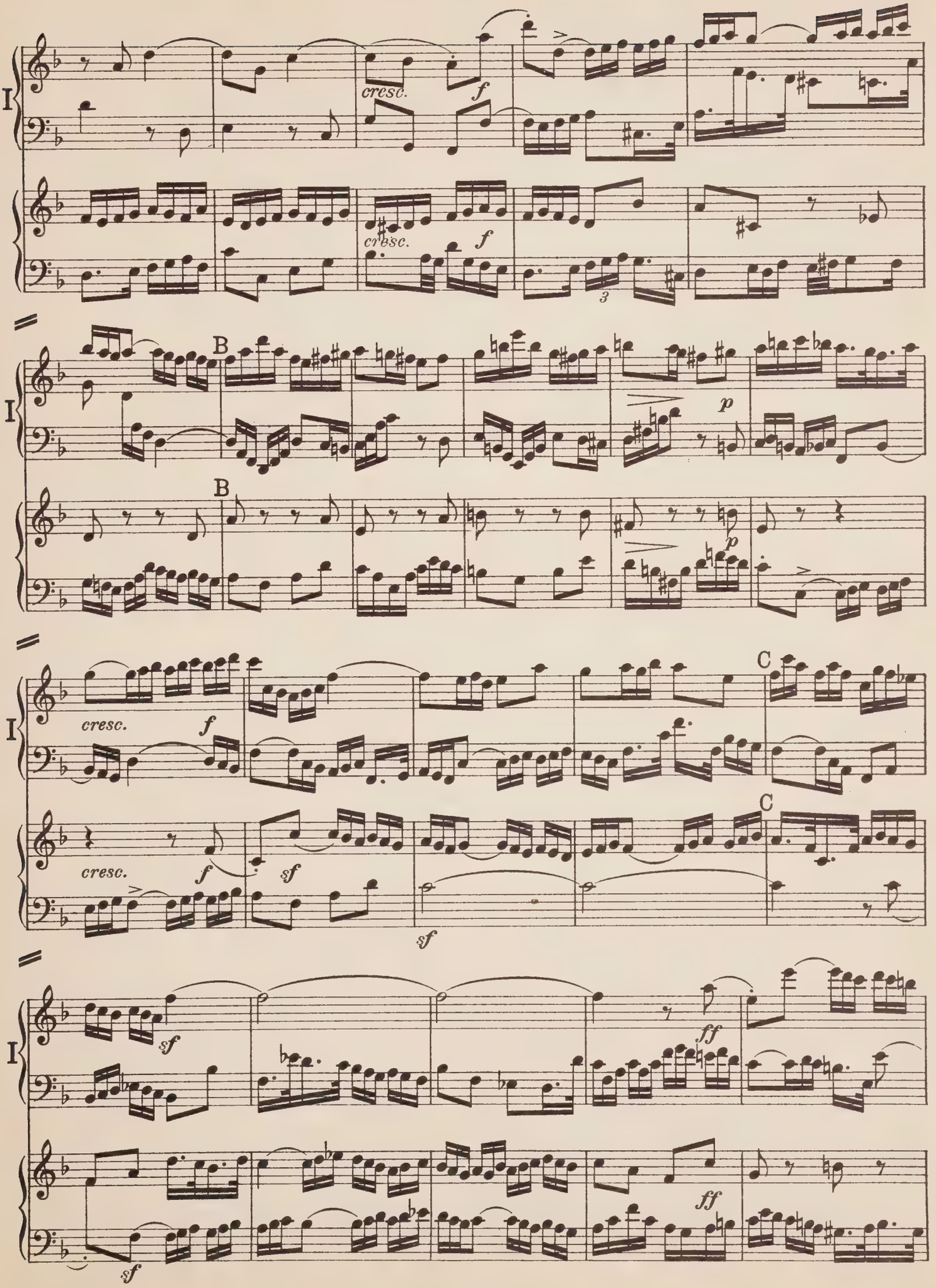

I
sf
D
p
D
p
cresc.
f
E
tr
cresc.
f
E
I
p
p

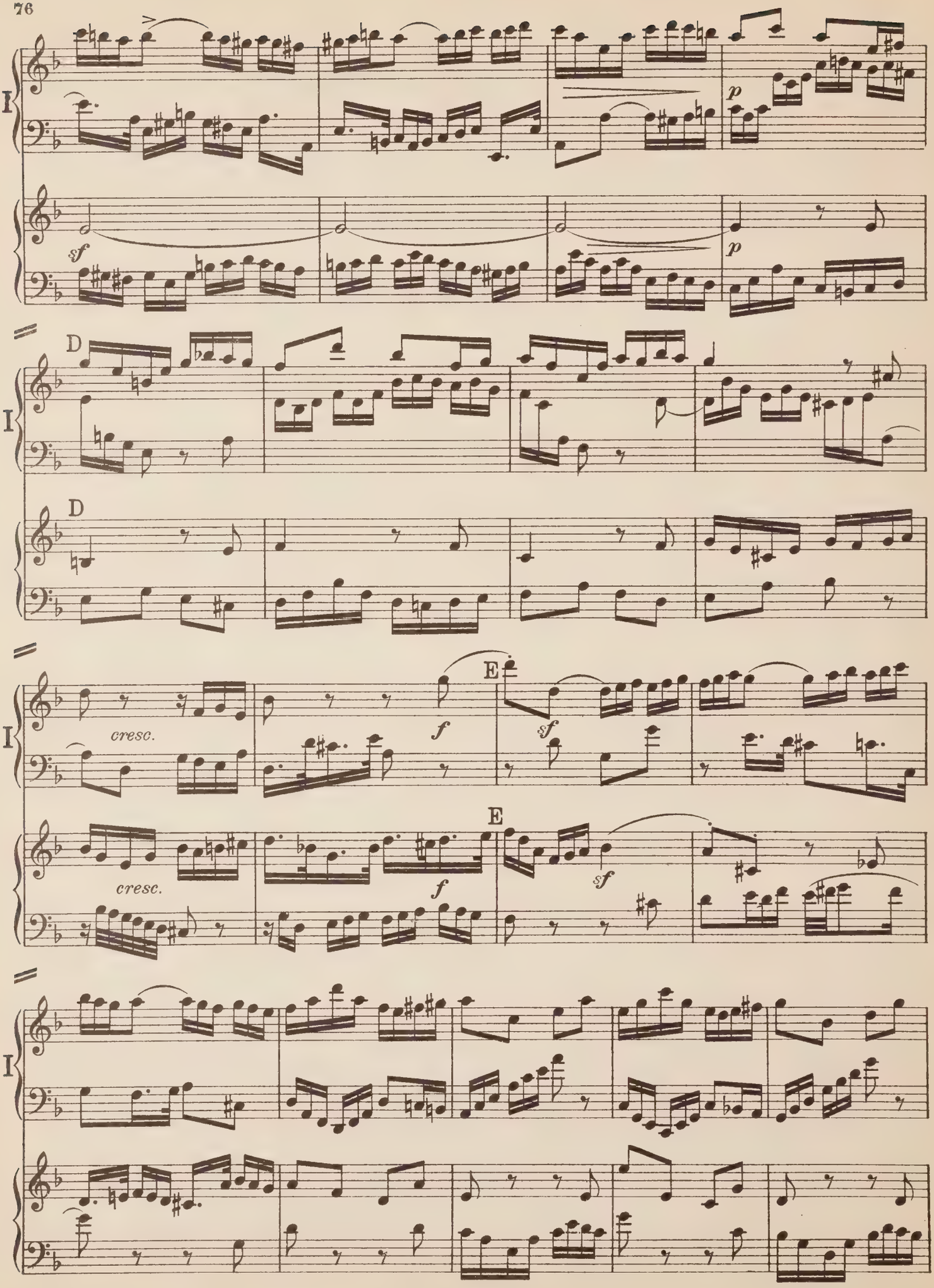

I
cresc.
cresc.
I
3
f
p
cresc.
f
F
f
p
cresc.
f
F
I
sf
I
rallent.
tr
rallent.

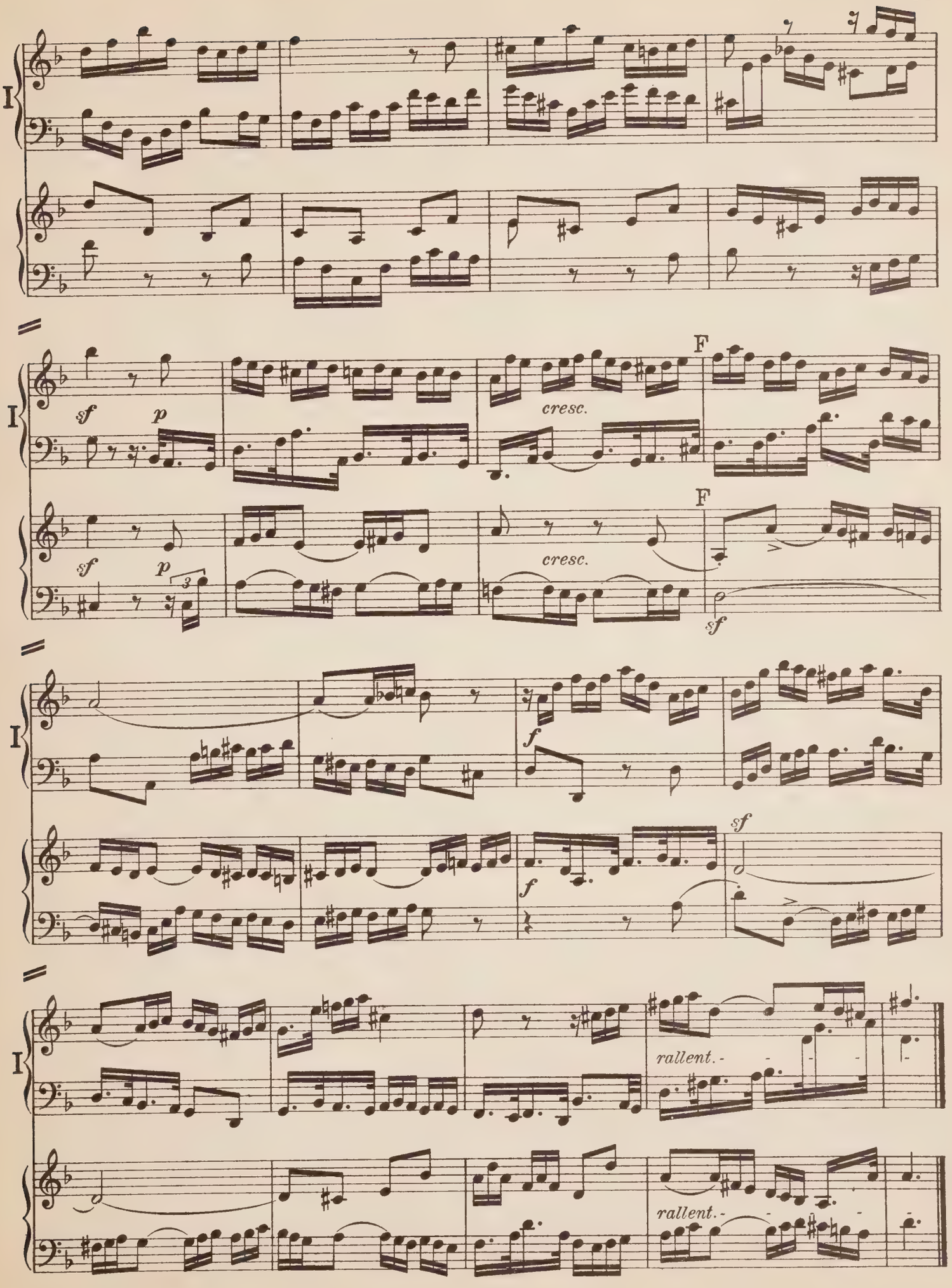
FUGA II

per due Pianoforti, in altro modo.



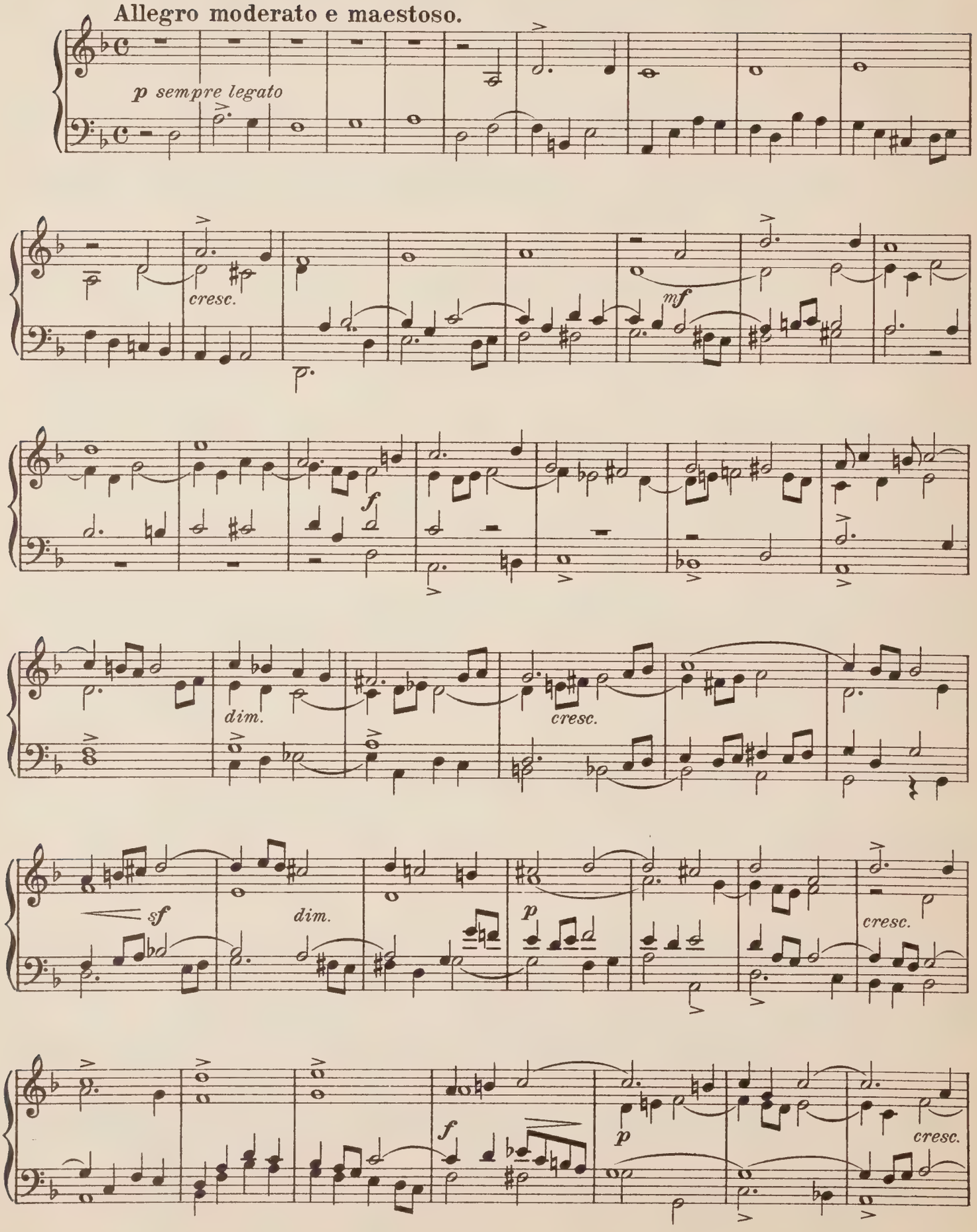

I
cresc.
f
cresc.
f
3
B
B
p
p
I
cresc.
f
C
C
cresc.
f
sf
sf
I
sf
ff
ff
sf

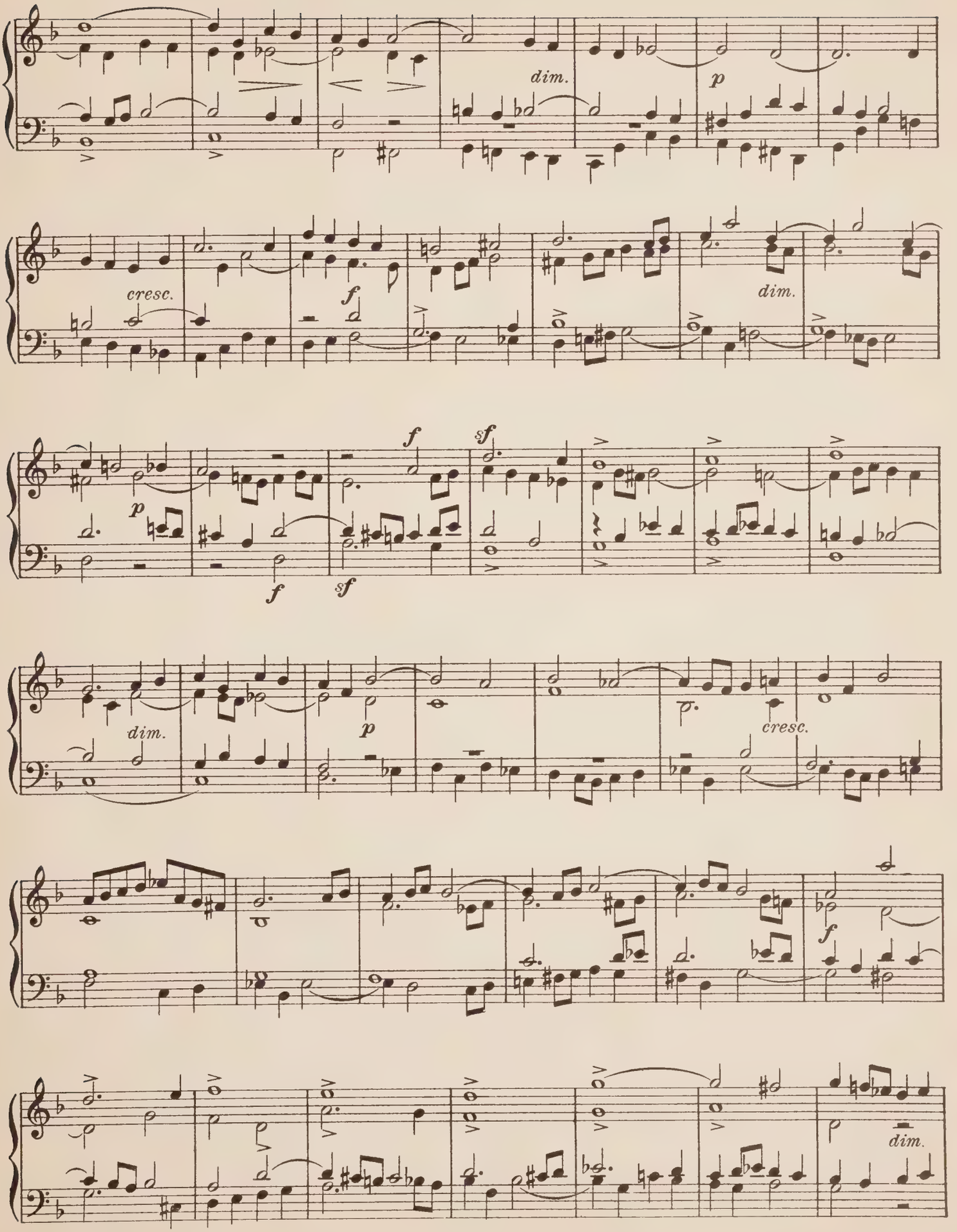

I
sf
p
D
cresc.
f
E
sf

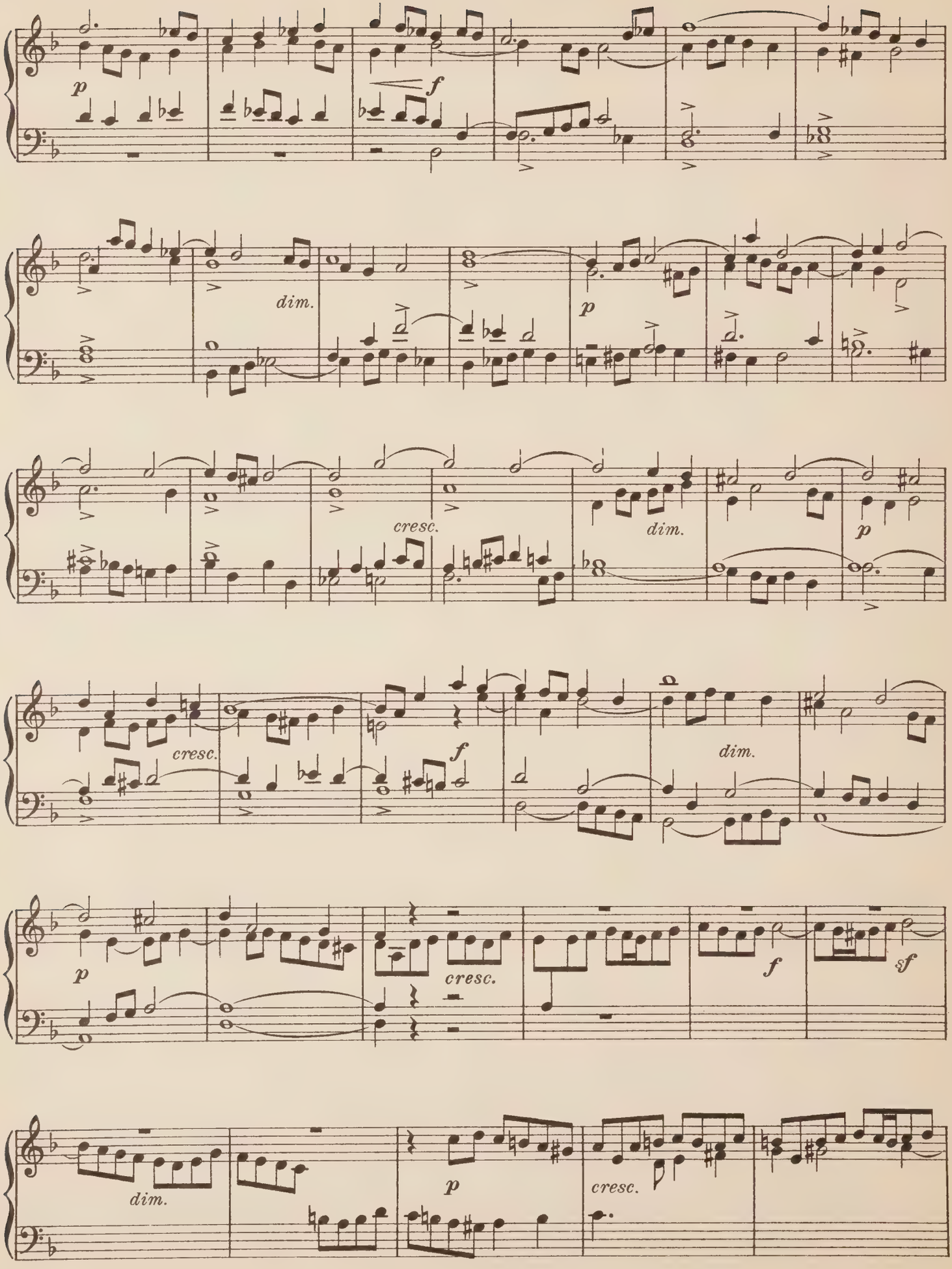

I
sf
p
cresc.
F
sf
p
cresc.
F
sf
I
f
sf
f
I
rallent.
rallent.

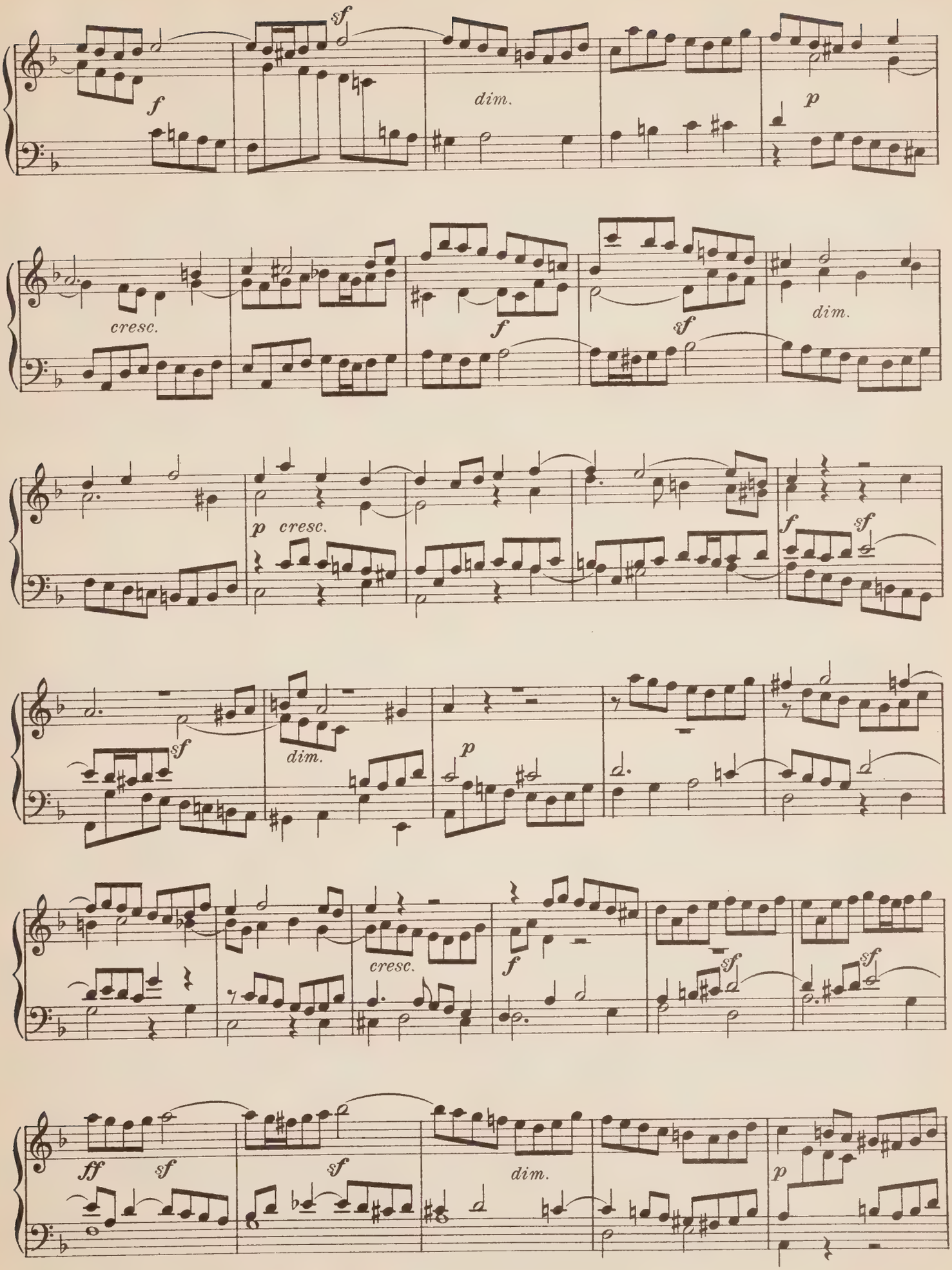
FUGA XV

a tre soggetti ed a 4 voci.




dim.
p
cresc.
f
dim.
p
f
sf
f
sf
dim.
p
cresc.
f
dim.


p
f
dim.
p
cresc.
dim.
p
cresc.
f
dim.
p
cresc.
f
sf
dim.
p
cresc.


sf
f
dim.
p
cresc.
f
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dim.
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cresc.
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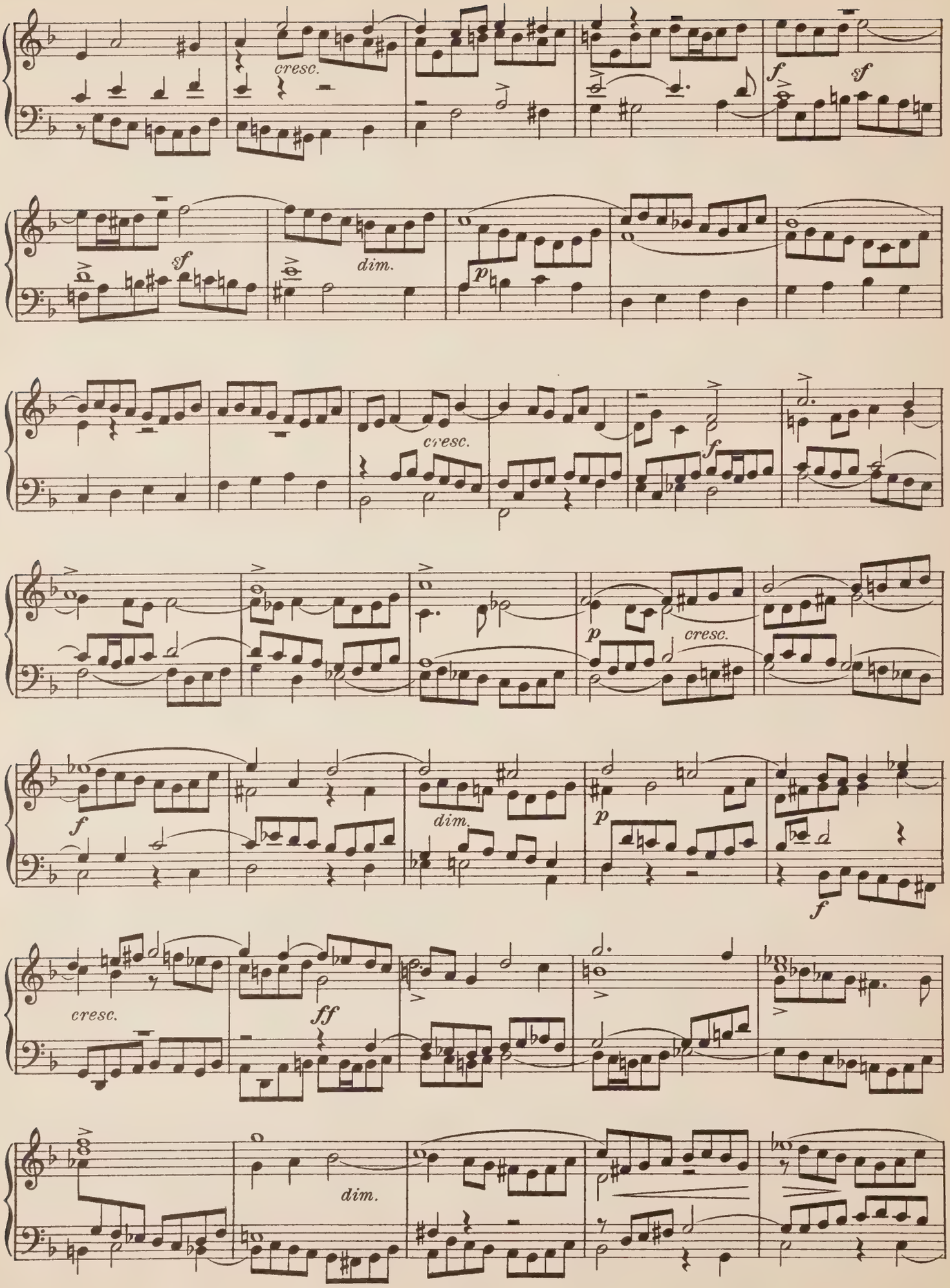
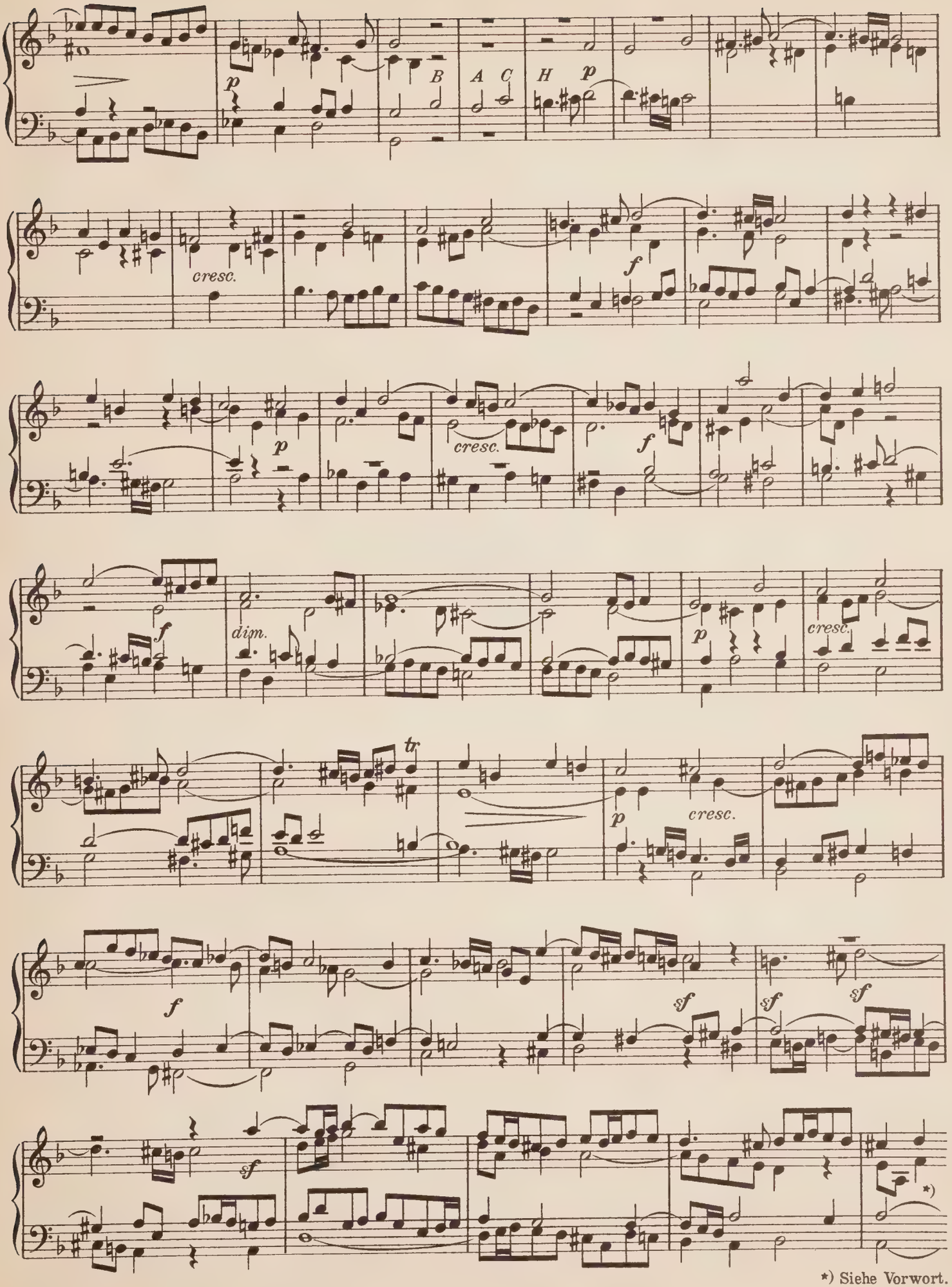
sf
sf
dim.
p


cresc.
f
sf
sf
dim.
p
cresc.
f
p
cresc.
f
dim.
p
f
cresc.
ff
dim.



*) Siehe Vorwort.

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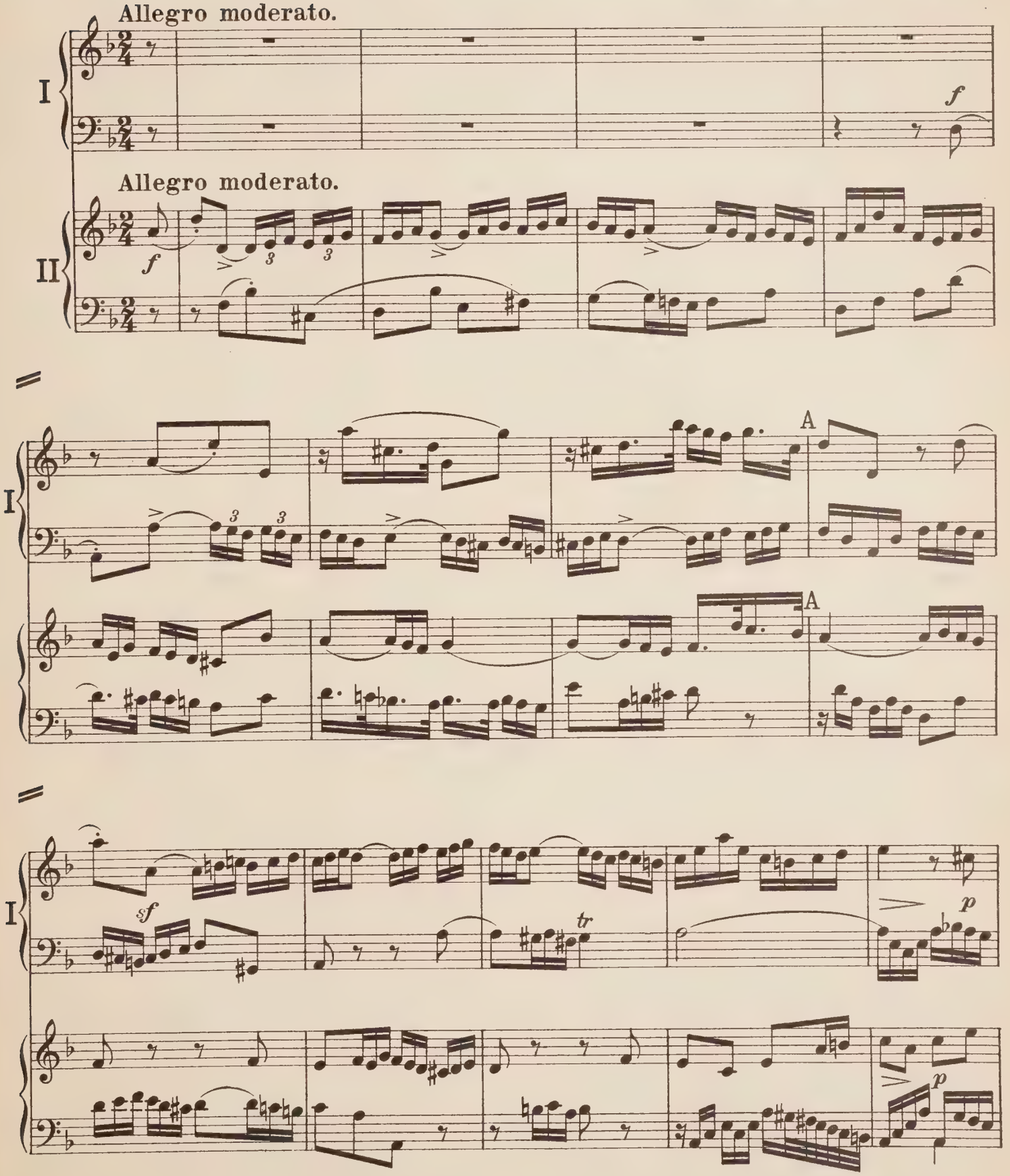
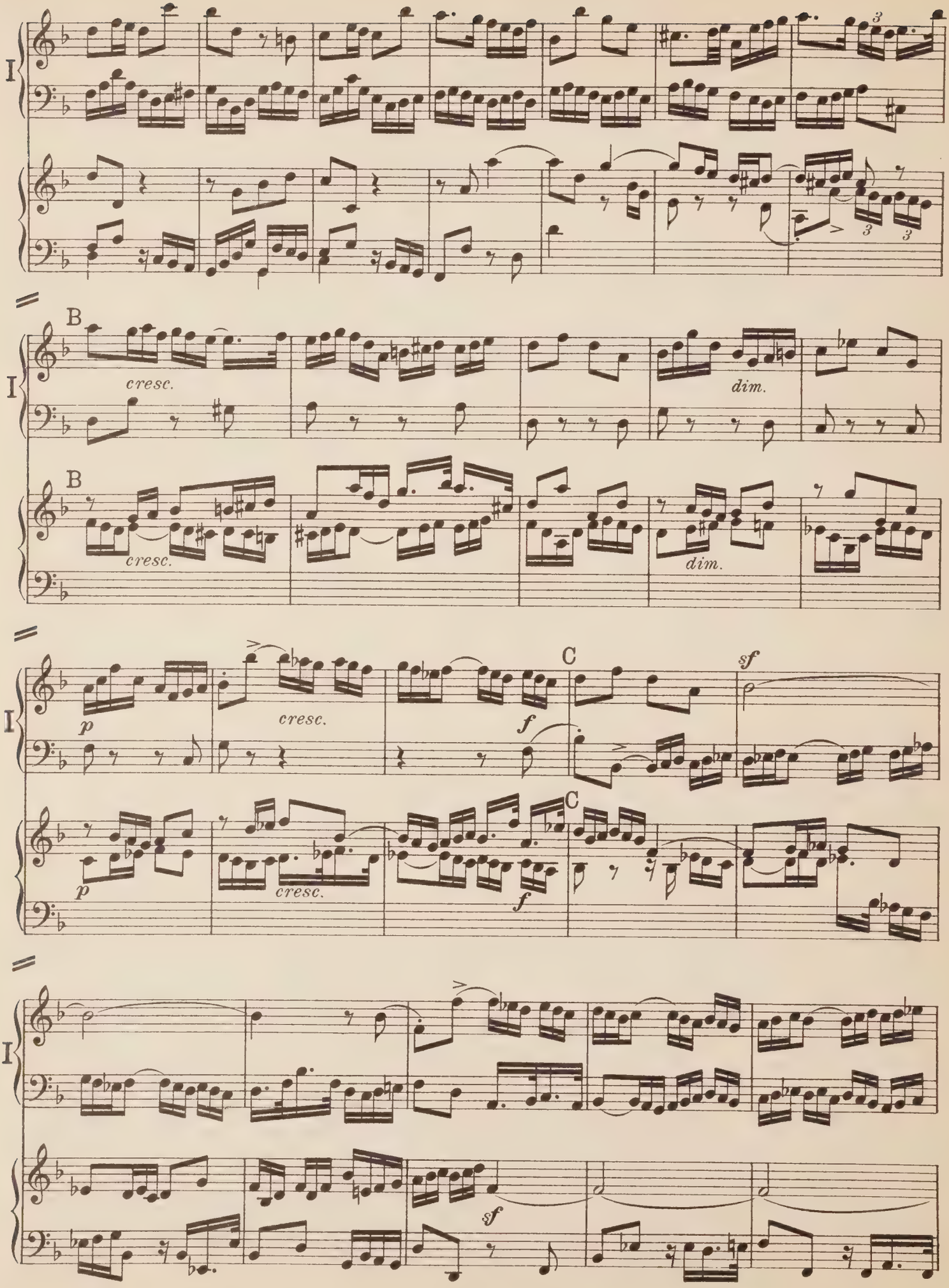
FUGA I

per due Pianoforti.




I
B
cresc.
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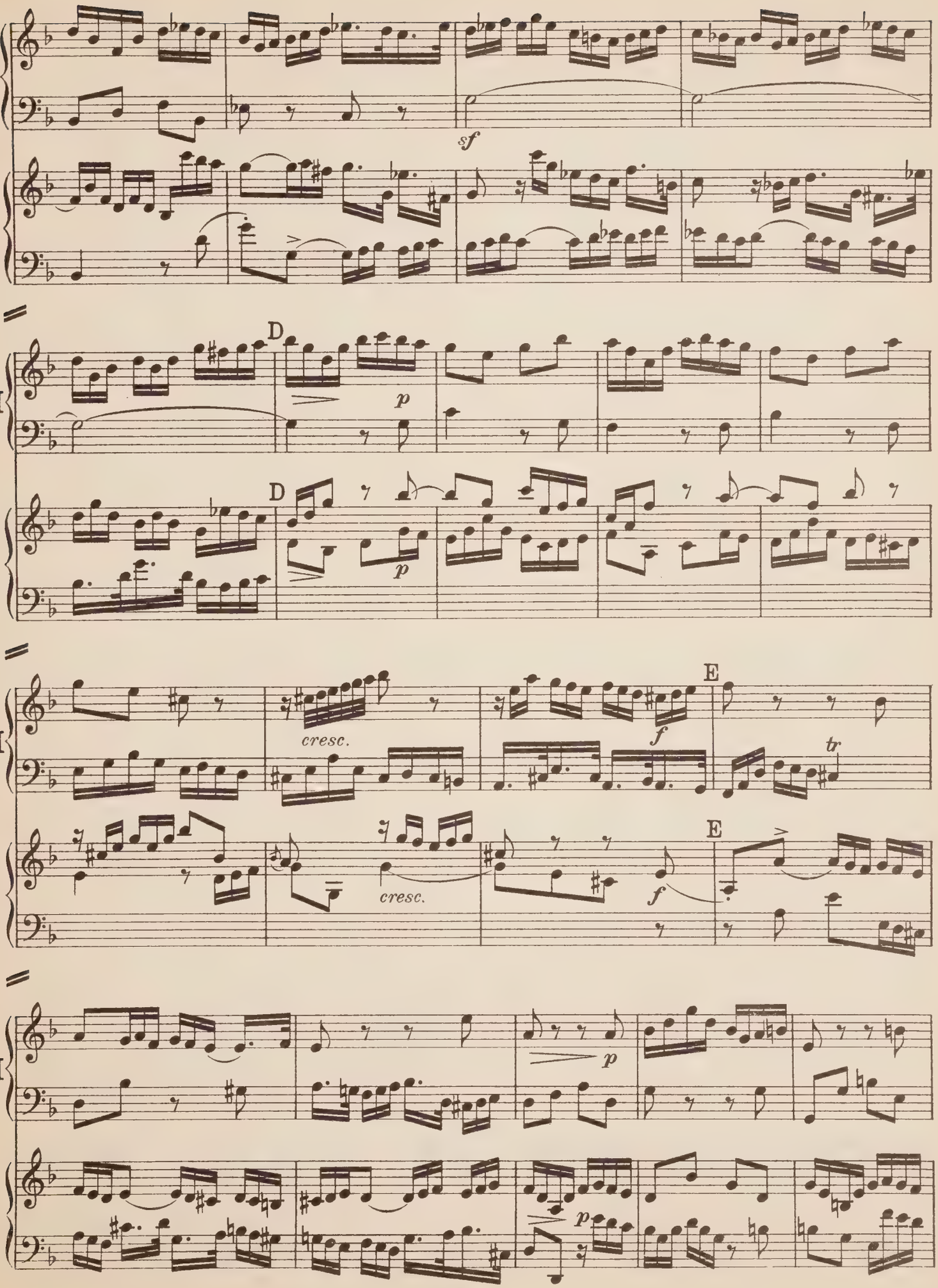
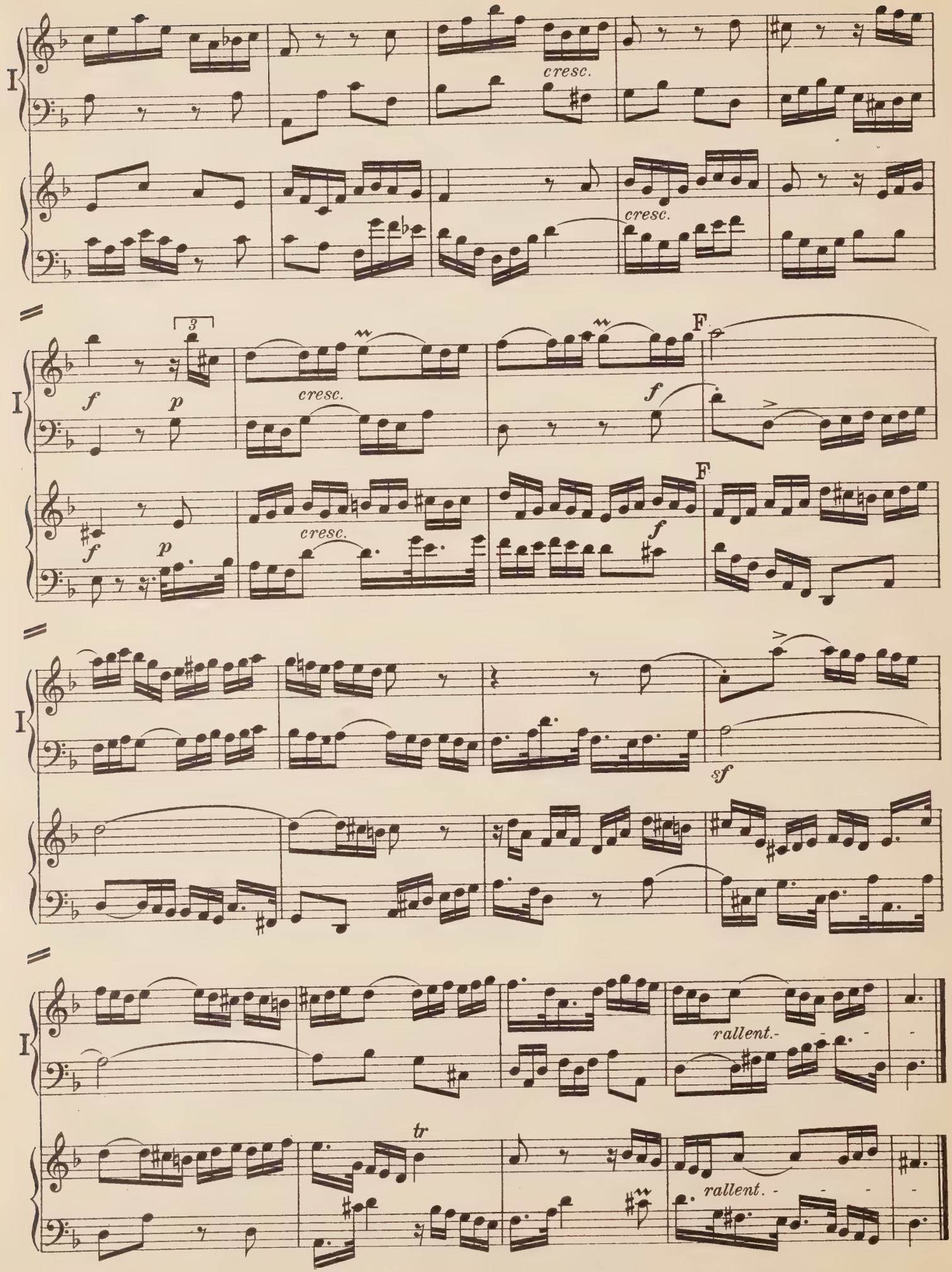
B
cresc.
dim.
p
cresc.
f
C
sf
p
cresc.
f
C
I
sf


I
sf
D
p
cresc.
f
E
tr


I
cresc.
cresc.
3
f
p
cresc.
f
F
f
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cresc.
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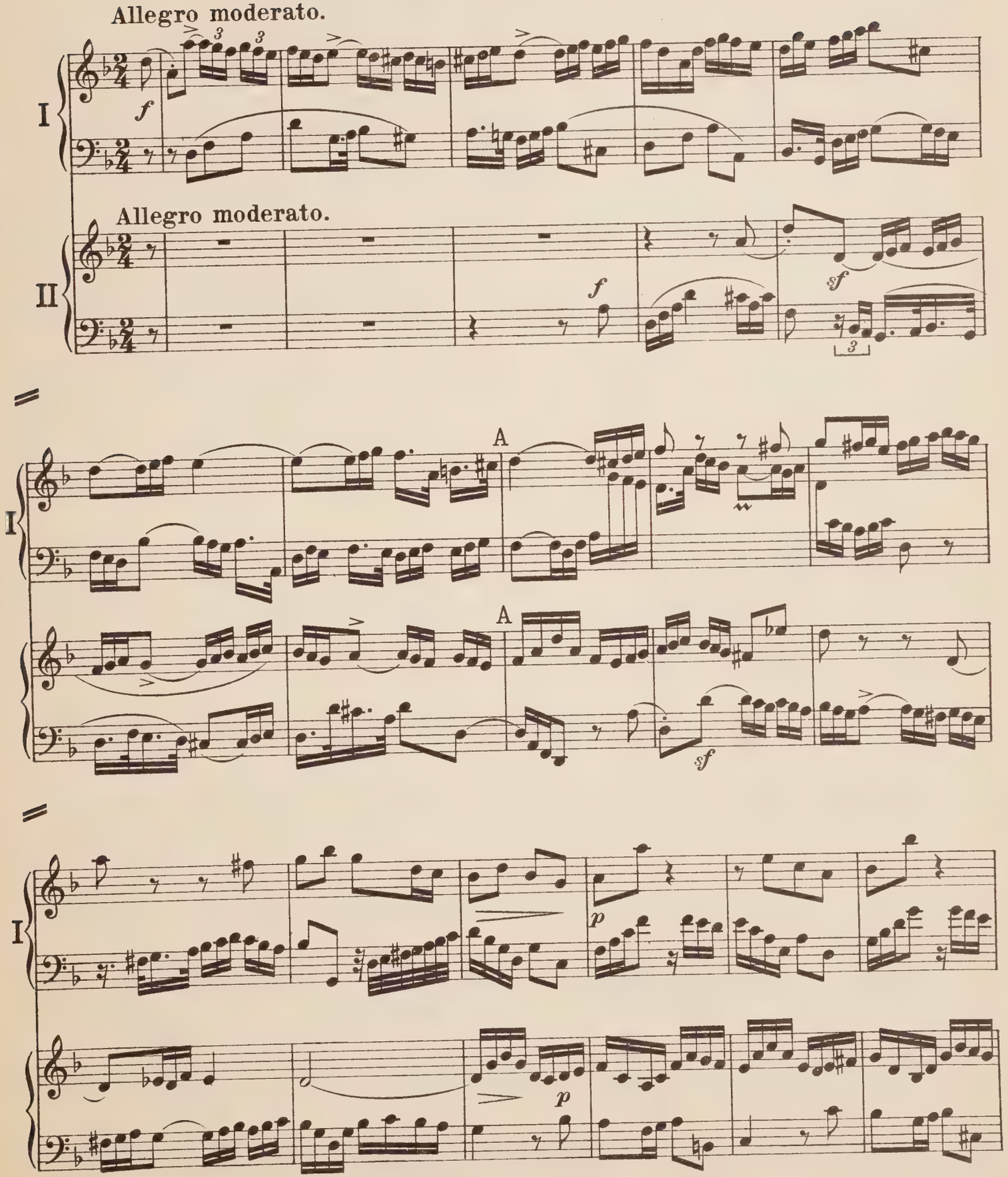
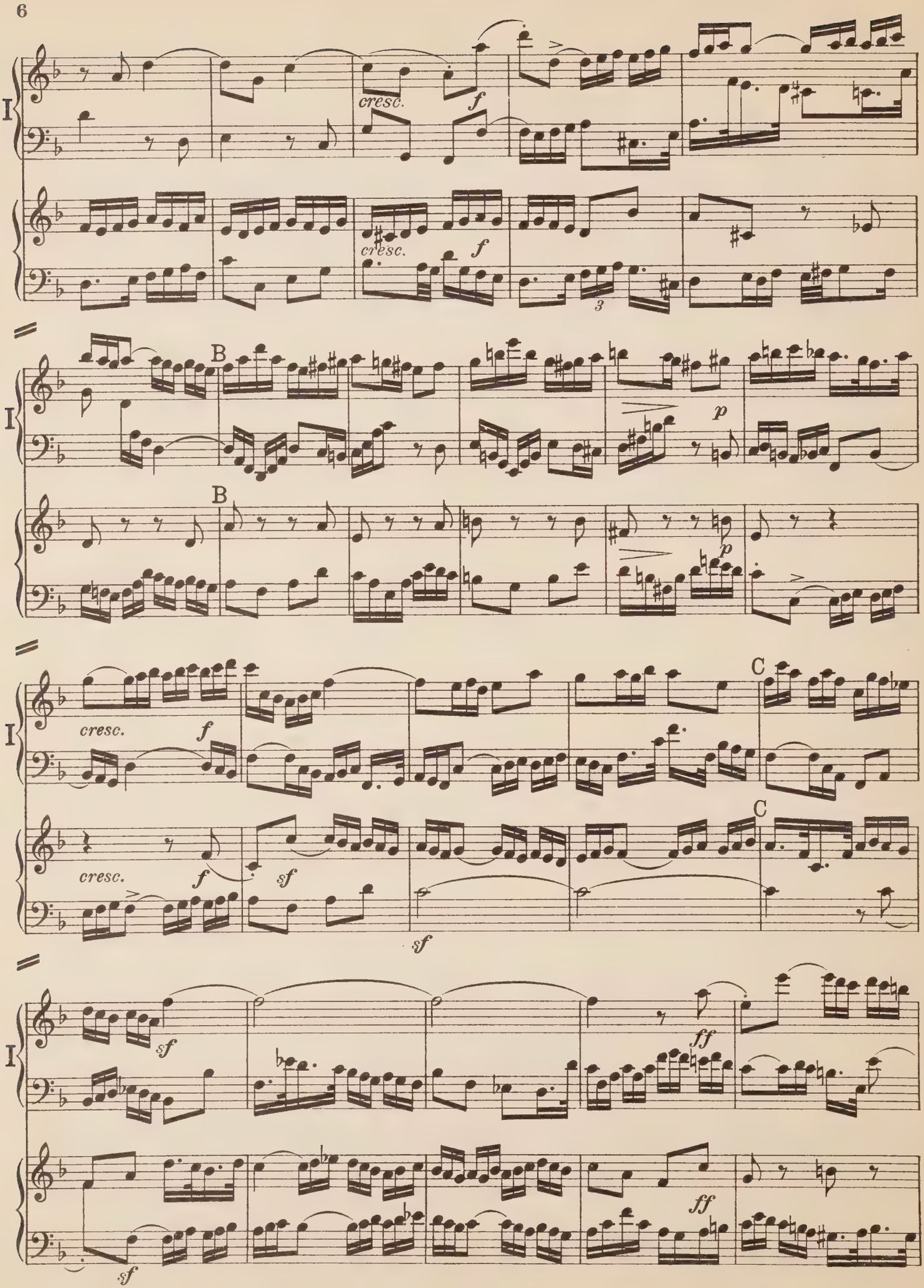
FUGA II

per due Pianoforti, in altro modo.




I
cresc.
f
cresc.
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C
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I
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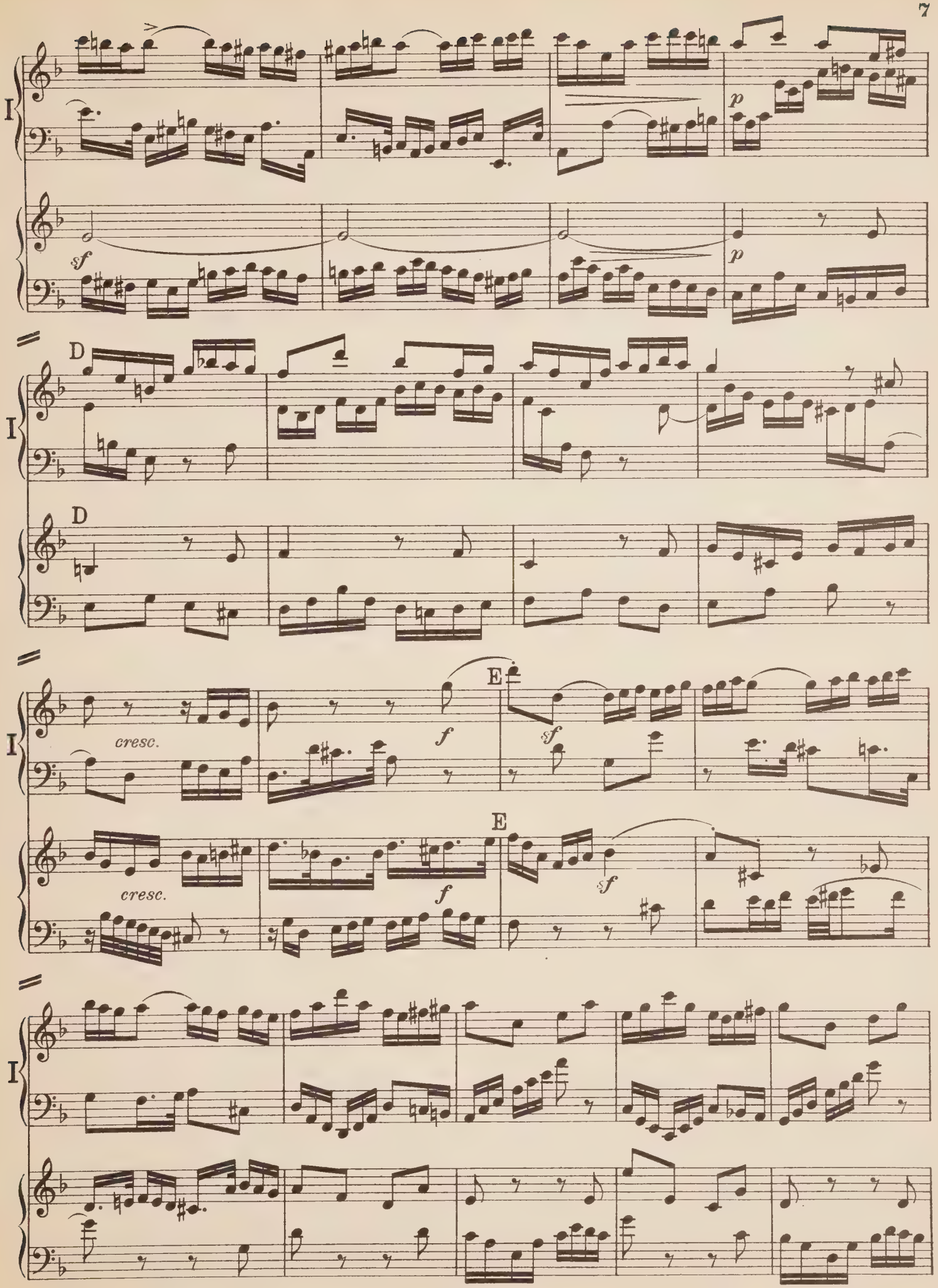
sf


I
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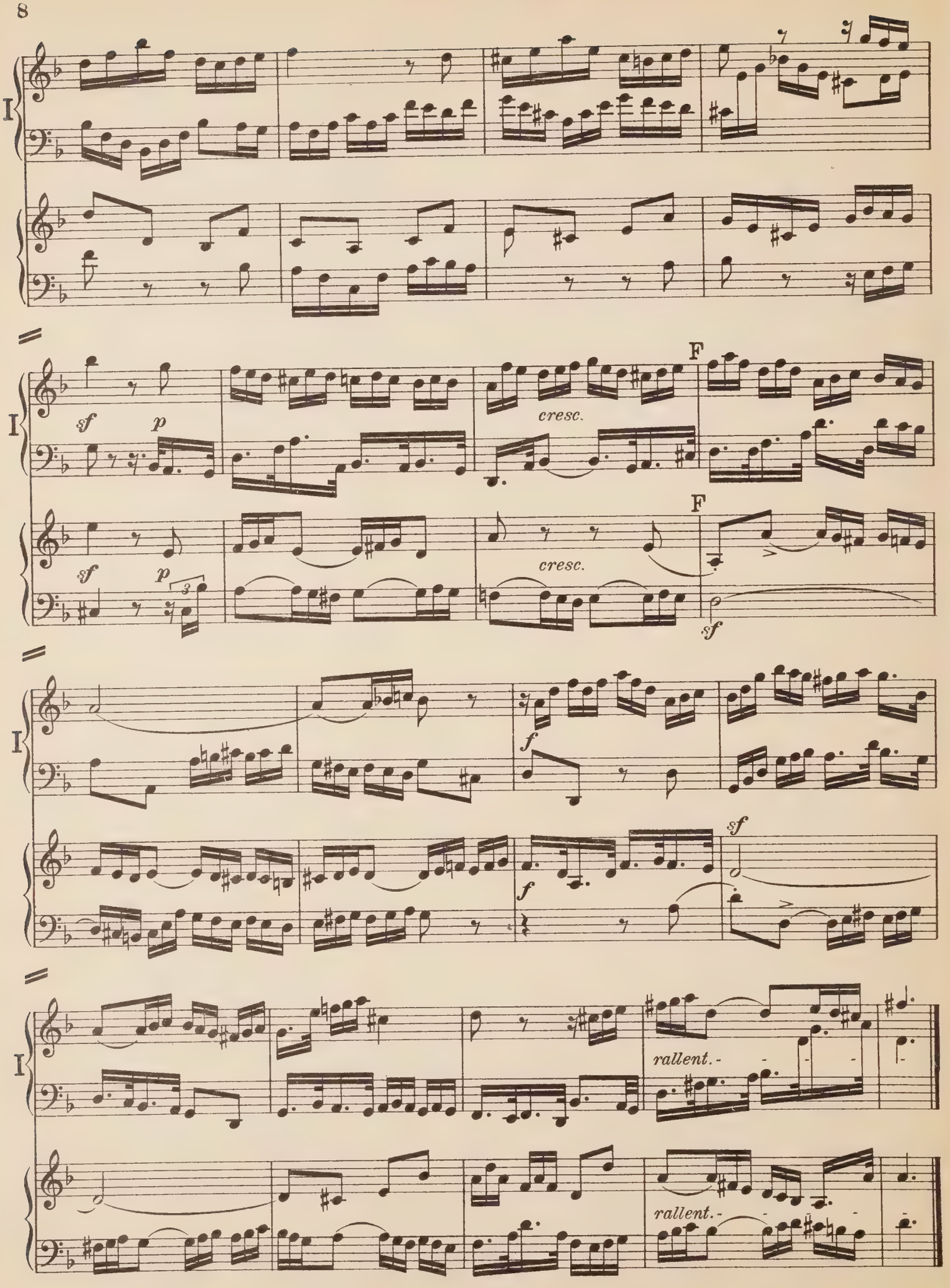
I
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